

SPECIAL EDUCATIONAL FEATURES IN THIS ISSUE

MUSICAL COURIER

WITH WHICH IS INCLUDED

THE MUSICAL OBSERVER

Weekly Review OF THE World's Music

Subscription \$5.00
Europe \$6.25 Annually

NEW YORK, SATURDAY, OCTOBER 31, 1931

Price 15 Cents



REINALD
WERRENATH
BARITONE



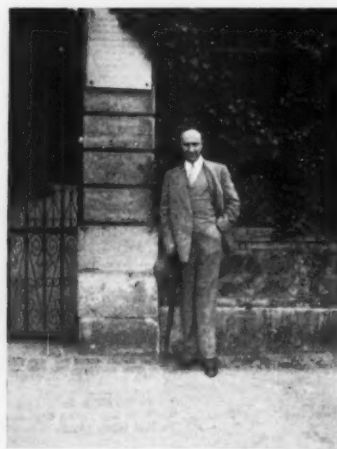
JOSE MOJICA,
tenor of Chicago Civic Opera Co., in whose Santa Monica (Calif.) home the simplicity of real Mexican life is always to be found. Mojica is soon to make a concert tour through Mexico, Cuba, Central America, and the United States.



EMMA ROBERTS,
mezzo contralto, sang recently at the home of Joseph P. Day in Short Hills, N. J., where this picture was taken in the Chinese Gardens. Miss Roberts sang an unusual program, with the accompaniments of organ and piano to create an orchestral effect. From left to right: Edwin McArthur, organist; Emma Roberts, contralto; Joseph P. Day and Ruth Landes, pianist.



ETHEL MACKEY AND MARY EMERSON
soprano and pianist respectively and joint recitalists, combined professional activities with recreational outdoor life as guests the past three summers in London with Irene Scharrer, pianist. Recently they stayed at the Sperry home, Bellport, L. I.



DIMITRI TIOMKIN
beside the Seine near Bizet's house at Bongival, France; and at the entrance to the Turgenieff estate, also at Bongival. (Photographed for the Musical Courier by Clarence Lucas.)

SYLVIA LENT
violinist, whose current schedule includes recitals at St. Paul's School, Concord, N. H., January 16; the Knox School, Cooperstown, N. Y.; Winthrop College, Rock Hill, S. C.; and Mississippi State College for Women, Columbus, Miss. Miss Lent's annual New York recital was given October 27.



THE ELSHUCO TRIO

gives the first of its four subscription concerts of chamber music on November 10, at Engineering Auditorium, New York. The personnel of the trio is, as before, Karl Kraeuter, violinist (left); Willem Willeke, cellist and founder of the ensemble (center); and Aurelio Giorni, pianist. This organization is now fourteen years old.



LOUIS GRAVEURE,
tenor, will give a recital at Carnegie Hall, October 31. December 12 Mr. Graveure sails for Europe, where he is booked for an extended concert tour, beginning Christmas.

MARION KAHN
CONCERT ACCOMPANIST—COACH
REPERTOIRE
253 West 93rd Street, New York
Telephone Riverside 9-8746

ELIZABETH TOPPING
PIANIST—TEACHER
212 West 79th Street, New York
Phone: SUsquehanna 7-8862

MME. REGINA A. DE SALES
VOICE AND REPERTORY
10 rue Le Verrier, Paris 6me

ROSS DAVID
VOCAL STUDIOS
63 West 56th Street
Phone: Circle 7-2297

HUGH PORTER
ORGANIST AND CHOIRMASTER
Second Presbyterian Church, New York
ORGANIST Address
ORATORIO SOCIETY 600 W. 122nd St.,
OF N. Y. New York

MRS. L. A. TORRENS
TEACHER OF SINGING
Studios:
Steinway Hall, 113 West 57th St., New York City
140 East 19th St., New York City
Tel. STuyvesant 9-5956

ISIDOR STRASSNER
VIOLINIST—CONDUCTOR—TEACHER
Member of American String Quartet. Available
for Concerts. Conductor Heckscher Foundation
Symphony Orchestra
3335 Steuben Ave., N. Y. C. Tel: ESTabrook 8-6801

GIORGIO KANAKES
TENOR
VOICE CULTURE OPERATIC COACH
BEL CANTO METHOD
216 West 99th St., N. Y. Tel.: RIVERSIDE 9-8421

MRS. WOOD STEWART
TEACHER OF SINGING
Member of Faculty of Institute of Musical Art
of the Juilliard Foundation. 120 Claremont Ave.,
N. Y. Sherman Square Studios, 160 W. 73rd St.,
N. Y. Tel. TRafalgar 7-6700.

CARL M. ROEDER
TEACHER OF PIANO
Faculty Member of the Institute of Musical Art
of the Juilliard Music School
Summer Course at Barrington School, Great
Barrington, Mass.
Studios: 607-608 Carnegie Hall, New York

SALVATORE AVITABILE
TEACHER OF FAMOUS SINGERS
VOICE SPECIALIST
Metropolitan Opera House Building
1425 Broadway, New York Tel.: PENn. 6-2634

CHARLES LEE TRACY
PIANOFORTE INSTRUCTION
Certified Leschetizky Exponent
Carnegie Hall Studios, 832-3, New York City

FREDERICK E. BRISTOL
TEACHER OF SINGING
466 West 153rd Street, New York City

HENRIETTA SPEKE-SEELEY
TEACHER OF SINGING
Metropolitan Opera House Studios, 1425 Broad-
way, New York
Residence Tel., SEdwick 3-4344

GRACE HOFHEIMER
CONCERT PIANIST AND TEACHER
205 West 57th Street
New York, N. Y. Phone Circle 7-8178

WILBUR A. LUYSTER
SIGHT SINGING SCHOOL
(Formerly Teacher for Met. Opera Co.)
"A Maker of Readers" No Instrument used
BEGINNERS' AND ADVANCED CLASSES FORMING
Lecture Recital Lessons given showing salient
features of the Galin-Paria-Chevé System
Write for tickets
1425 Broadway, Met. Opera Studios, N. Y.
Tel: PENn. 6-2634

MRS. JOHN DENNIS MEHAN
Private and Class Lessons, Song and Speech
Established in New York City 1901
70 Carnegie Hall, 154 West 57th St., N. Y.
Telephone Circle 7-1472

WALTER L. BOGERT
Member American
Academy of Teachers of Singing
ART OF SINGING
25 Claremont Ave., N. Y. Tel. UNIVERSITY 4-4699

IRENE FREIMANN
CONCERT PIANIST—TEACHER
Formerly member of faculty Stern Conservatory, Berlin
308 W. 94th St., N. Y. C. Tel.: RIVERSIDE 9-0452

IAN MCINTYRE
VOICE SPECIALIST—WORLD LECTURER—
PSYCHOLOGIST
(Formerly of London)
Singing—Vocal Artistry
Vocal Anatomy—Speech Defects
Studio 81, Carnegie Hall, N. Y. Circle 7-3121

FRANKLYN W. MAC AFEE
CONCERT ORGANIST
Teacher of Organ and Piano
Gunzburg School of Music, Detroit, Mich.

WILLIAM S. BRADY
TEACHER OF SINGING
Studio: 137 West 86th St. New York
Tel. SCHuyler 4-3580

EDWARD E. TREUMANN
CONCERT PIANIST—ARTIST—TEACHER
Expert Instruction—Detail work for concert pianists.
Recommended by Emil Von Sauer and Josef Hofmann
Studio: 1 West 86th Street, New York
Tel.: SCHuyler 4-2753—4-1555

MME. ANITA RIO
SINGING TEACHER WHO SINGS
360 West 22nd Street, New York
Phone: CHelsea 3-6911

DEANE DOSSERT
Voice Specialist
9 rue Henri Heine, Paris
Appointments by letter only

ALICE LAWRENCE WARD
TEACHER OF SINGING
Metropolitan Opera House Bldg., 1425 Broadway, N. Y.
237 Elwood Avenue, Newark, N. J.
Telephones: PENnsylvania 6-3634 and HUmboldt 1439

WILLIAM THORNER
VOCAL TEACHER AND COACH
Address: 637 South Lorraine Blvd
Los Angeles, Calif.
(Telephone Wyoming 4921)

BURNHAM-WRAGG
PIANO SCHOOL
Steinway Hall, New York City
THUEL BURNHAM RUSSEL WRAGG
(Private Lessons and (Piano and Keyboard
Master Classes) Harmony)
• Steinway Pianos Used

PACIFIC COAST DIRECTORY

THE CORNISH SCHOOL
Drama—Music—Dance
A Civic Institution (Est. 1914)
Write for new illustrated catalog
Seattle Washington

DR. GEORGE LIEBLING, Mus. Doc.,
Internationally famous Concert-Pianist,
Composer and Master Teacher.
"Shelton Apts."
1735 No. Wilcox Ave., Hollywood, Cal.

MYER, EDMUND J.
New York Voice Specialist
168 So. Kingsley Drive, Los Angeles,
Cal.

ALICE GARRIGUE MOTT
ART OF SINGING
The Riviera, 790 Riverside Drive, New York
Telephone AUdubon 3-3748

ESPERANZA GARRIGUE
ART OF SINGING
METROPOLITAN OPERA HOUSE STUDIOS
1425 Broadway, N. Y. Phone PENn. 6-2634

GERMAINE BENTZ
PIANIST—ACCOMPANIST
TEACHER OF PIANO
First Prize, Conservatory of Strasbourg, France
Recommended by J. Philipp, Paris
Studio: 22 East 72nd St., N. Y. Phone: REgent 4-6661

FRANCIS ROGERS
TEACHER OF SINGING
144 East 62d Street, New York City
Member American Academy of Teachers of Singing

MRS. A. THEODORE GAILLARD
PIANO and HARMONY
Specializing in Teaching Children
Endorsed by: Gabrilowitsch, Schelling, Samaroﬀ
61 E. 86th St., New York Tel. SAcramento 2-5828

JORGE C. BENITEZ
VOICE TRAINING
in all its branches
250 West 82nd Street, New York
Tel. TRafalgar 7-9453

MME. EMMA A. DAMBMANN
CONTRALTO AND VOCAL INSTRUCTOR
Bel Canto Method
Residence-Studio, London Terrace, 430 W. 24th St.,
New York. Tel. CHelsea 3-1442. Kindly write

MR. FRANCIS STUART
TEACHER OF SINGING
Pupil of Lamperti the Elder
"Being in full possession of my method of
singing, he has the ability to form great artists."
—Francesco Lamperti.
Carnegie Hall Studios, New York City

JANET SPENCER
TEACHER OF SINGING
175 Claremont Ave., New York City
Telephone: MONument 2-8753

ERNEST CARTER
COMPOSER—CONDUCTOR
115 East 69th Street New York City
Telephone: RHineland 4-8623

JOHN BLAND
TENOR
Master of Calvary Choir
VOICE PRODUCTION
61 Gramercy Park—North : : New York
Telephone: GRamercy 5-1717

F. W. RIESBERG, A.A.G.O.
Organist at Sesqui-centennial Exposition
PIANO, ORGAN AND HARMONY INSTRUCTION
Studied under Reinecke, Scharwenka, Liszt and
Papertiz. N. Y. School of Music and Arts,
310 West 92nd Street. Tel. SCHuyler 4-4140.
Personal address: 601 West 140th Street
Tel. AUdubon 3-1140

EDOARDO PETRI
TEACHER OF SINGING—ENDORSED BY
WORLD FAMOUS ARTISTS AND
EDUCATORS
Metropolitan Opera House Studios
1425 Broadway, N. Y. Phone PENn. 6-2628

HANNA BROCKS
LYRIC COLORATURA SOPRANO
Concerts—Recitals—Instruction
Studio: 257 West 86th Street, New York
Phone: SUsquehanna 7-6625
Also Classes for Children

PERRY AVERILL
BARITONE
TEACHER OF SINGING
Studio: 210 East 68th Street, New York
Telephone: RHineland 4-4732

MME. JOAN O'VARK
CORRECT TONE PRODUCTION
IN SPEECH AND SONG
Studio: 706 Steinway Hall, New York

EDWIN GRASSE
VIOLINIST, ORGANIST, COMPOSER
510 Steinway Hall, 113 W. 57th St., New York
Thursdays Only
Will Accept Advanced Violin Pupils

EDGAR SCHOFIELD
Member of the American Academy of
Teachers of Singing
Endorsed by EDWARD JOHNSON of Metropolitan
Opera Co.
171 West 71st Street, New York
Telephone: ENdicott 2-9527

ADDYE YEARGAIN HALL
TEACHER-TRAINING SCHOOL
for
PIANO CLASS INSTRUCTION
Sherman Square Studios, 160 West 73rd Street
New York City TRafalgar 7-6700

JESSIE FENNER HILL
TEACHER OF SINGING
Repertoire—Radio
Great Northern Hotel, New York
Telephone Circle 7-1900

S. CONSTANTINO YON
VOCAL AND PIANO INSTRUCTION
By appointment only
853 Carnegie Hall, New York
Phone: Circle 7-0951

MME. ADA SODER-HUECK
Teacher of Noted Artists here and abroad
Recognized Authority on Voice Development,
Style and Diction
Opera and Concert Stage
Studios: 1425 BROADWAY, N. Y.
Phones: PENn. 6-4119, 6-2634

DR. DANIEL SULLIVAN
Teacher of International Artists
Rudolph Laubenthal, Georges Baklanoff,
Alice Neilson, Lydia Lypkova
132 West 74th Street : : : New York City
Phone: TRafalgar 7-1291 Louise Carroll, Secy.

DANIEL VISANSKA, Violinist
Nine years of successful teaching and
Concertizing in Berlin
Address: 235 West 103rd Street, New York
Phone: ACademy 2-2560
In Tarrytown, N. Y., Tuesdays
Stamford and New Canaan, Conn., Wednesdays

MME. SCHOEN-RÈNE
365 West End Avenue
Between 77th and 78th Streets
New York

BRUNO HUHNS
SINGING LESSONS AND COACHING
English, French and German Song repertory
205 West 57th Street, New York
Telephone Circle 7-5420

ALBERT VON DOENHOFF
PIANIST—COMPOSER—TEACHER
251 West 102d Street, New York
Phone: ACademy 2-0057

THE CARL FIQUE STUDIOS
Director Mrs. Carl Figue, Voice, Piano
and Dramatic Action. F. W. Riesberg,
Piano, Organ, Harmony and Composi-
tion. Marian Filmer, Stage and Toe
Dancing. Bruno Timmermann, Violin
and Ensemble.
28 So. Portland Ave. Brooklyn, N. Y.
Tel. NEvins 8-3462

Katherine Carey, successor to Mrs. Babcock's
**INTERNATIONAL MUSICAL and
EDUCATIONAL AGENCY**
Church, Concert and School Positions Secured
Carnegie Hall, New York. Tel. Circle 7-2634

MRS. H. H. A. BEACH

Composer-Pianist

Mail Address: Hillsborough, N. H.

JACQUES PILLOIS Laureate of the Institut
de FRANCE
COMPOSER
Harmony, Composition, Interpretation in Singing,
French Classic and Modern Repertory.
Studios in New York City
Writings: 148 Parkway Road, Bronxville, N. Y.,
or Call. Tel. Bronxville 5812

WALTER SPRY

PIANIST-PEDAGOGUE
COLUMBIA SCHOOL OF MUSIC CHICAGO

SAMUEL MARGOLIS VOICE
CULTURE

1425 Broadway, Suite 38, New York City

GEORGIA GRAVES

CONTRALTO
CONCERT—OPERA—ORATORIO
399 West 54th Street, New York, N. Y.

BERTRAM PEACOCK

616 STEINWAY HALL
NEW YORK

John Prindle Scott

SONG WRITER
THE SCOTTAGE
McDonough, Chenango Co., New York

ELIZABETH GUTMAN

Concert Soprano and Teacher of Singing
118 West 57th St., N. Y. Circle 7-1900

RUTH SHAFFNER

SOPRANO
Soloist St. Bartholomew's Church
28 East 70th St., New York
Telephone RHineclander 4-1159

EDA KROITZSCH

SOPRANO
Specializing in Lieder
BETTY TILLOTSON CONCERT DIRECTION
1776 Broadway, New York

Thomas James Kelly

Cincinnati Conservatory of Music

ARPA KORMENDY Solo-Baritone,
Concerts and
Vocal Instruction

A Studio: 1109 Lexington Ave., N. Y. C.
Tel. RHineclander 4-1738

CAROLINE LOWE Voice
Training

50 W. 67th St., New York City. Tel.: SUper 7-4950

ESTHER HARRIS

TEACHER OF MANY PROMINENT PIANISTS
KIMBALL BUILDING CHICAGO

Wilson LAMB

BARITONE TEACHER OF VOICE
Available for Concert, Recital and Oratorio
Studio: Metropolitan Building, Orange, N. J.
N. Y. Branch: 105 West 130th Street

HARRY CUMPSON

Pianist

Management: Richard Copley

10 East 43rd Street New York

CLAUDE WARFORD TEACHER
OF
SINGING

WILLIAM SEKTBERG COACH
AND
ACCOM-
PANIST

4 WEST 40th ST., NEW YORK CITY
Tel. PENn. 6-4897

VICTOR HARRIS

TEACHER OF SINGING IN ALL ITS BRANCHES
(Member of the American Academy of Teachers of Singing)

EMIL HERRMANN

RARE VIOLINS

Bayreutherstr. 30 161 West 57th St.
BERLIN W. 30 NEW YORK
59 East Adams St. 310 Sutter St.
CHICAGO SAN FRANCISCO

Full Guarantee—Expert Appraising—
World Famous Workshops—
Highest Grade Repair Work Guaranteed—
Bows—Cases—All Accessories

MILTON DILLING

HARPIST

Management: Hanson & Jones, Steinway Hall, New York

ARTHUR WARWICK

PIANIST—TEACHER
Director of Piano—Horace Mann School for Boys
113 West 57th Street, N. Y. Tel. Circle 7-4780

SUBAN BOICE

SINGING
Steinway Hall, 113 W. 57th St., New York City
S. Studio 717 Tel.: Circle 7-0187

RALPH ANGELL

ACCOMPANIST
3536—79th Street, Jackson Heights, L. I.
Telephone: HAVemeyer 4-3800

HORTENSE DRUMMOND

CONTRALTO
OPERA—CONCERT—RECITAL
519 Sunset Road, Winnetka, Ill.

KARLETON HACKETT

TEACHER OF SINGING
Kimball Hall, Chicago

RALPH DOUGLASS

Pianist—Accompanist—Coach
TEACHER OF PIANO
Sherman Square Studio, 148 W. 13rd St., N. Y. C.
Tel.: RAfalgar 7-6769

STELLA HADDEN-ALEXANDER

(OF NEW YORK AND WILHELM)
PIANIST—TEACHER
Special MacDowell programs
A New Studio, 2193 S. Overlook Rd., Cleveland Hgts., O.

HOMER MOWE Voice
Training

166 W. 72nd St., New York City. Tel. ENdicott 2-2165

PEARL ADAMS

COMPOSER—CONDUCTOR
Songs sung by Martha Atwood, Rafaela Dias, Marie Blom-
muss-Kendi and others: Night on the Dunes; Omnipotence;
Sea Wind. 24 West 57th St., N. Y. Tel.: SCHuyler 4-8223

COENRAAD V. BOS

ACCOMPANIST—COACHING
Ruedesheimer Platz 10, Berlin, Germany

CAROLINE BEESON FRY

TEACHER OF SINGING
2 Orchard Parkway, White Plains, N. Y.
810 Carnegie Hall New York, N. Y.

WESLEY G. SONTAG

COMPOSER—VIOLINIST
Recent publication: Folk and Master Melodies
for the Young Violinist. (Schirmer).
Care of Musical Courier, 113 W. 57th St., New York

NAT. D. KANE

PIANO AND THEORY
Specializing in Adult Instruction
Beginners and Advanced. Pulse
Relaxation, Nerve Control. Con-
centration.
166 W. 72nd St., New York City
Telephone: ENdicott 2-8788

Buy From Your Local Dealer

MR. and MRS. HENRY HOLDEN HUSS

Joint Recitals

Piano and Voice Specialists

Entire Preparation to Concert Stage

Special Courses for Teachers

Studio: 809 Steinway Bldg., 113 W. 57th St.
Address: 144 E. 50th St.
Tel. Mott Haven 9-0363, New York

THE BEAUFORT

140 West 57th Street
Tel. Circle 7-3053

KEATOR

Organist-Director St. Andrew's M. E. Church,
West 78th Street, New York City
Special Music 3rd Sunday Evenings,
Visiting artists assisting

MIGUEL SANDOVAL

Accompanist to GIGLI
Coaching in Repertory and Opera
Studio: 251 West 99th St., New York City
Tel.: RIVERSIDE 9-3649

ROYA

SOPRANO
BERLIN NEW YORK CITY
Bambergerstr 61 304 West 75th St.

JERDENE BRADFORD

CONTRALTO
Personal Management 237 East 20th St., New York

JOSEPH KALLINI

TENOR
Philadelphia Grand Opera Co.
Available for Concerts Sept. to Dec.—Feb.—May
Management: Standard Booking Office
Barbican-Plaza Music Center, 141 W. 58th St., N. Y. C.

ELLEN KINSMAN MANN

TEACHER OF SINGING
508 FINE ARTS BLDG., CHICAGO
Tel. Harrison 2303

Louise St. John WESTERVELT

TEACHER OF VOICE
Columbia School of Music
509 S. Wabash Ave., Chicago

AKRAFT

Concert—TENOR—Oratorio
Vice-Pres. Columbia School of Music
Chicago, Ill.

CLARENCE DICKINSON

Concert Organist
Organist and Director, The Brick Church and Union
Theological Seminary.
Director of the School of Sacred Music of Union The-
ological Seminary.
412 Fifth Avenue, New York City

OTTO LUENING

Composer—Conductor
1 1/2 years executive director Opera Dept. Eastman School
Vocal Coach—Theory and Composition
Address c/o Musical Courier, 113 W. 57th St., N. Y.

HANNA BUTLER Soprano

PUPILS ACCEPTED
512 Fine Arts Building Chicago, Ill.

ETHEL HAMILTON MORRIS

Soprano CONDUCTOR Teacher
71 Willow Street, Brooklyn, N. Y. Tel. MAin 4-6935

SIBYL SAMMIS MacDERMID

SOPRANO PUPILS ACCEPTED
SHERMAN SQUARE STUDIO: 149 W. 13rd St., New York City
Tel.: TRAfalgar 7-8761 and ENdicott 2-8748

KATHARINE IVES

CONCERT PIANIST
Management: Paul Berthoud, 119 W. 57th St., N. Y.

TINKER

TENOR
353 Angell St., Providence, R. I.

ALVAH E. NICHOLS

Voice Teacher and Baritone
Address 41 Monroe St., Brooklyn, N. Y.
Phone PROspect 9-3744

NANA B. LEWIS

CONCERT—ORATORIO
RECTALS MANAGED PROGRAMS ARRANGED
Address: 2374 Seventh Avenue, New York
Tel.: AUdubon 3-8291

HARRY FRATKIN

Violinist—Teacher
"I can highly recommend him in both capacities."—Aur.
Studio: Brooklyn, 1226—47th St., Tel. WINDsor 6-5290.
New York: 267 W. 79th St., Tel. ENdicott 2-2686.

LEON BENDITZKY

PIANIST-ACCOMPANIST
2556 Morse Avenue Chicago, Ill.

NATIONAL OPERA CLUB OF AMERICA, Inc.

America's greatest organization for
the furthering of interest in opera

Apply to President for all information

Baroness Katharine E. von Klenner
1730 Broadway, New York

"Not all may become Artists, but everyone can
be taught to sing artistically."

HAGGERTY-SNELL Teacher of
Vocal Music

METROPOLITAN OPERA HOUSE STUDIO 145 Broadway, New York
Phone: PENnsylvania 6-2634

Georgia STARK

COLORATURA SOPRANO
NOW BOOKING REASON 1931-32
Mgt.: L. E. Behrmer, Auditorium Bldg., Los Angeles, Cal.

PANGRAC STUDIOS

VOICE—PIANO—ORGAN
THEORETICAL BRANCHES
415 Central Park West, New York Tel. ACademy 3-2447

ADOLPH PICK

VIOLIN PEDAGOGUE—CONDUCTOR
640 Lyon & Healy Bldg., Chicago, Ill.
Phone: Long Beach 2016

FAY FOSTER

Composer, Vocal and Dramatic Coach
Dramatic readings to music and costume numbers,
specialties

Address—15 West 11th St., N. Y. City

MODERN SCHOOL OF MUSIC

Voice, Italian Bel Canto Method, Piano, Polyphony,
Harmony, Musical Form and Gregorian Chant.
Vanderbilt Studios No. 1 Telephone: CAledonia 5-7778
15 East 38th St., N. Y. C. 9 a.m. to noon and 3 to 6 p.m.

ARTHUR M. BURTON

BARITONE
Fine Arts Building Chicago

ESUNDSTROM

VIOLINIST
Conductor: Woman's Symphony Orchestra of Chicago
4921 N. Sawyer Avenue Chicago, Ill.

DORA BECKER-SHAFFER

CONCERT VIOLINIST AND TEACHER—LECTURE RECITALS
Wednesdays 3-5 P. M.
Studio: 610 STEINWAY HALL, NEW YORK CITY
Telephone: Circle 7-9167

MARGERY MAXWELL

SOPRANO
Barbican Opera Co.
CHICAGO CIVIC LIGHT OPERA CO.
Seneca Hotel Chicago, Ill.

V. COLOMBATI

VOICE PLACEMENT—COACHING
Teacher of JOSEPHINE LOCKHART, EMILY DAY, NANCY
McCORD, HALLIE STILES, CLAUDE ALCOCK, ETC.
145 West 80th St., New York
Phone SUsquehanna 7-1763

MADGE DANIELL

VOICE BUILDER
Diaphragmatic Breathing and Voice Placement
Studios: 131 West 110th St., New York City
Telephone MOument 2-0777

ELIZABETH A. VALDES

SOPRANO
Rodin Studios, 200 W. 57th St., New York, N. Y.
Telephone Circle 7-0684

TURNER-MALEY

COACH—TEACHER OF SINGING
Studio: 618 Steinway Hall, New York
118 West 57th Street Tel. Circle 7-9883

DeVRY Recording Laboratories

Suite 802, 23 East Jackson Blvd., Chicago
D. L. FRIEDMAN Webster 4125

VITALY SCHNEE

PIANO SCHOOL
744 Wrightwood Ave. Chicago
Phone: GRaceland 1579

F. WINSLOW

POET—COMPOSER
CONCERT, SACRED, RADIO SONGS—Only One Hour
(ded. to G. Martinelli); Roses of Youth; My Little
Kingdom; Embers; etc. Anthems, Lyrics by Emil Hov.
At leading music stores. Arranger and Accompanist.
2943 Mansfield Pl., B'klyn, N. Y. Lefeguard 2-2595.

LILLIAN WECHS

Soprano
TEACHER OF SINGING
Pupil of Lilli Lehmann

New York: 160 W. 73rd St. NEWARK: 24 Park Pl.
ENdicott 2-6142 Market 9576



NEW YORK: 160 W. 73rd St. NEWARK: 24 Park Pl.
ENdicott 2-6142 Market 9576

Paris Opera Comique Joins With Chicago Civic Opera

Artists to Be Exchanged—America Will Have Opera Comique
Broadcasts—Nina Koschetz Sings—What Paris
Composers Are Doing

PARIS.—The Chicago Daily Tribune (Paris Edition) announces that the Opera-Comique and the Chicago Civic Opera have formed a liaison to exchange artists and training. Robert Allan is European representative of the Chicago organization, and active associate of the Opera-Comique.

"This new liaison is not only between the great traditional light opera house of France and the Chicago company," he said, "but has a deeply personal phase in the cooperation of Louis Masson, director of the Opera-Comique, and Herbert Witherspoon, the chief in Chicago."

In addition to the exchange of artists, it is also likely, though not yet definite, that a troupe of the Opera-Comique will play at the Chicago Century of Progress Fair in 1933; and that in the near future one opera a week will be broadcast from the Opera-Comique to America, especially on nights when noted American artists are singing. This, Mr. Allan predicted, "will bring the Opera-Comique and its traditions to the very heart of America and delight millions who cannot make the trip to Paris."

TWO PREMIERES AT OPERA

Two new works were presented at the Paris Opera on October 15.

The "creations" did not cause any sensation at their opening performance, an invitation affair for the critics, journalists, etc., for even they seemed slow to react to the novelties.

La Vision de Mona is a two-act lyrical legend, poem by MM. Desvaux-Verité and Fragerolle, score by Louis Dumas, and is all about a group of fisher folk in Brittany. A young sailor goes off to sea, and returning is drowned. His ghost appears to his sweetheart, puts the ring upon her trembling finger, whereupon she falls down and dies. The music is somber without a moment of "thrill." In the cast were Mmes. Lapeyrette (Mona), Laval (Francoise), MM. Rambaud (Jean), Pernet (Jozon), Singher (Jobie). M. Henri Busser conducted.

La Duchesse de Padoue, a music-drama in two acts, is based on the play by Oscar Wilde, libretto by M. Paul Grosfils, music by M. Maurice Le Boucher. The plot tells that Guido is out to get even with the Podesta of Padua who had killed his (Guido's) father and usurped his authority. But Guido

and the Podesta's wife, the beautiful Duchess, fall in love, and are caught by the Duke in each other's arms. Moved by grace, Guido gives up his ideas of revenge, but the Duchess, more vehement, takes the dagger and does the job herself. Guido, overcome with horror, accuses the unhappy dame of murder.

The lugubrious story is dressed up in a score whose advantages I should like to discover before commenting on them. M. Le Boucher certainly has technic in the orchestra, but a gripping libretto requires more than that. Excepting some episodic

passages and one or two dramatic moments, the music seemed dry and unfruitful. M. Philippe Gaubert conducted. On the stage were Mlle. Maris Ferrer (Beatrice), MM. de Trevi (Guido), Huberty (Moranzoni), Pernet (Duke), Singher (Ascanio), Gilles (Canuto), etc.

NINA KOSCHETZ' ART

Nina Koschetz, Russian soprano, had signal success as soloist with the Padeloup Orchestra, at their last week-end pair of concerts. M. Rhené-Baton conducted. Mme. Koschetz was appreciated not only for the beauty of her voice and art, but also for her enterprise in giving the first performance of four songs with orchestra: Waltz, Arensky, Perce-Neige, Berceuse, Chanson enfantine, Gretchaninoff.

CIMAROSA OPERA REVIVED

In accordance with his announced intention to restore the Opera-Comique (of which he is director) to its former splendor, M. Louis Masson offered The Secret Marriage, by Cimarosa, a few evenings ago. The Ven-

(Continued on page 26)

Otto H. Kahn Resigns as Head of Metropolitan Opera

Withdrawal of Noted Financier and Art Patron Due to
Increased Business Duties—Succeeded by Paul D.
Cravath—Present Policy to Be Continued

Otto H. Kahn resigned on October 26 as president and chairman of the board of the Metropolitan Opera Company. Paul D. Cravath, who has been a director of the Metropolitan since 1910, succeeds him in both offices. Mr. Cravath states that the resignation of his predecessor will bring no change of policy. Mr. Kahn gave as his reason for withdrawal the death of Mortimer L. Schiff, his partner in the banking house of Kuhn, Loeb & Co., and the consequent increased responsibility which fell upon Mr. Kahn. It is understood that Mr. Kahn retains his stock holdings, believed to be the controlling interest, in the Metropolitan Opera Company, and continues as a director.

When the Metropolitan Opera Company was organized in 1908 from the old Conried company, Mr. Kahn, a director in the old company, was elected chairman of the board. Giulio Gatti-Casazza and Arturo Toscanini were brought from La Scala, Milan, and appointed general manager and musical director. In 1918 Mr. Kahn assumed the additional duties of president. What effect his retirement from office will have upon the long-projected new opera house is not known.

Mr. Kahn's statement was as follows:

"The sudden and untimely death a few months ago of my partner, Mr. Mortimer L. Schiff, has so greatly increased the demands upon my time and my working capacity, that, in justice to my business, my associates, my family and my health, I have had to reach the decision to divest myself of outside activities as far as possible.

"In pursuance of that decision, I have retired from sundry non-business responsibilities within the past three months and I have today resigned as president and chairman of the board of the Metropolitan Opera Company.

"In my place, the board of directors, upon my proposal, at a meeting held today, have

(Continued on page 34)

Fritz Reiner Heard as Operatic Conductor for the First Time

Tannhäuser Opens Philadelphia
Grand Opera Season

PHILADELPHIA.—The Philadelphia Grand Opera Company opened its season October 22 with an impressive performance of Tannhäuser. It was the occasion of the first appearance in Philadelphia of the German tenor, Gotthelf Pistor, whose delineation of the title role met with success in interpretation and singing. His voice is powerful and of good quality.

Anne Roselle was superb as Elizabeth. Her singing of Dich Theure Halle and of the Prayer in the third act marked the high spots of the evening. Her stage appearance left nothing to be desired and her characterization had appeal, charm, and conviction. Mme. Roselle registered a striking success.

Cyrena Van Gordon made a beautiful Venus and sang the part with lovely tone and a high order of intelligence which also infused her acting. She won prolonged applause.

John Charles Thomas, as Wolfram, revealed his usual ease and poise, and his ingratiating voice has never been heard to better advantage than in the song contest of the second act, and in that long-beloved Song to the Evening Star. Thomas' acting had finesse and fire. He looked a heroic figure. He captured his hearers completely.

Others excellent in their roles were Ivan Steschenko as the Landgrave; Albert Mahler, Walther; Abrasha Robofsky, Biterolf; Daniel Healy, Heinrich; Leo De Hierapolis, Reinmar; Helen Jepson, the Young Shepherd. The four Pages were well depicted by Carol Deis, Virginia Kendrick, Helen Jepson and Ruth Gordon.

High honors belong to Fritz Reiner, who was heard here as an operatic conductor for the first time. He has long been popular in Philadelphia as a symphonic leader and now he has shown that his talents in the operatic field are on a par with his other gifts. Rei-

QUEBEC WELCOMES BLUE BIRD

(By telegram to Musical Courier.)

QUEBEC.—The American tour of Yushny's Blue Bird, the Russian revue brought to this country by S. Hurok, got off to a splendid start on Friday evening, October 23, at its American premiere. The large Capitol Theater was thronged with social and theater-going Quebec and the Russians were accorded an ovation. Three performances were given, all to sold-out houses. High lights in the Yushny program, all of which were received with enthusiasm, were The Burlaki (Volga Boatmen); Gossips of the Samovar, The Barrel Organ, The Cossack Chorus, St. Petersburg in 1825, Yugoslavia Washerwomen and the dancing of Mlle. Lelik and M. Orlik, premiere danseuse and danseur, respectively, of the organization. B.

ner's knowledge of the score and his command of orchestra and cast, combined to give the performance fluency, distinction and authority. All of the purely orchestral parts, such as the Overture and preludes to the acts were beautifully read and played. Members of the Philadelphia Orchestra were in the pit and of course could be depended upon to respond to such inspiring leadership.

The Venusberg Ballet of the first act was splendidly done by the Littlefield Corp de Ballet, with Catherine Littlefield as premiere danseuse.

The scenery and general stage effects pleased the eye, carrying out the reputation this company has for particularly attractive stage settings. M. M. C.

Sokoloff Presents Premiere of Symphonic Work by an American

Arthur Shepherd's Choreographic
Suite Given Brilliant Rendition
Under Composer's Baton

CLEVELAND, OHIO.—The third pair of symphony concerts, October 22 and 24, brought a most interesting novelty. "The first time anywhere" was the label on a set of highly colorful Dance Episodes on an Exotic Theme by Arthur Shepherd, American composer of this city. Of distinct originality not only in thematic material, but also in the treatment and development of these themes, the whole work is permeated by a warmth and expressiveness discernible by the musician as well as the mere listener. It seems to this reviewer that Arthur Shepherd quite outdid himself in colorful orchestration. His craftsmanship is apparent throughout, reminiscences of the main theme reappearing in various disguises during the four movements. Linking the entire work together, and still imbuing each and every portion with an individuality of its distinctive type requires a skillful hand. Much in the orchestration stirred the belief that the composer has spent fruitful and profitable hours with Richard Strauss; we take off our hat to those who have the courage to resist the eccentric lure of the ultra-modernists, who have the courage to walk the straight and musical path. And this, surely, Arthur Shepherd has done. The audience was most appreciative and accorded the composer, who conducted the suite, a cordial reception.

Efrem Zimbalist, who has not been heard in Cleveland for several seasons, was the soloist, unfolding his art in the Sibelius Violin Concerto. Here was perfect musicianship. The orchestra was in perfect unison with the artist. R. H. W.

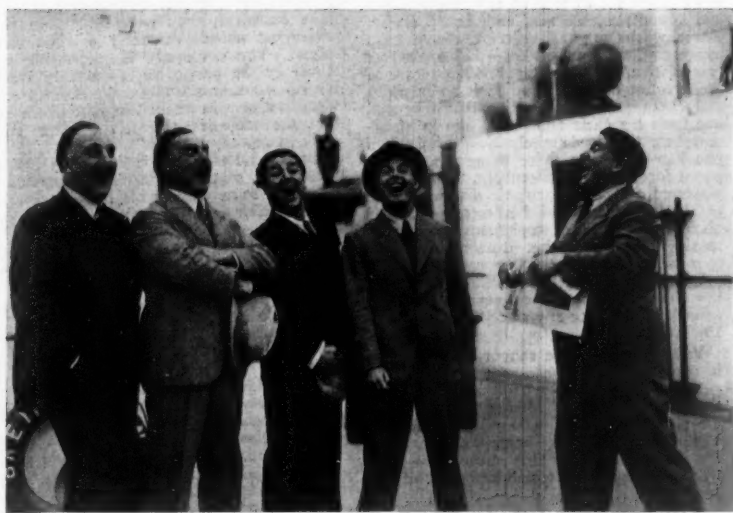
Florence Easton Weds

Florence Easton, who retired from the Metropolitan Opera Company in the spring of 1929 for an indeterminate vacation, was married to Robert Stanley Rogers, banker and broker, in Bedford, New York, on October 23. The ceremony was performed before a small group of intimate friends.

A Musical Marriage

A card received by the Musical Courier from Paris announces the marriage of Eleanor Rogers and Richard Hagemann in that city on October 12.

FIVE TENORS—AND ALL FRIENDLY!



FELLOW PASSENGERS ON BOARD THE S.S. BREMEN

They are, left to right, Max Lorenz, Rudolf Laubenthal, Armand Tokatyan, Jan Kiepora, and Richard Tauber, and the quintet came to America last week on the S.S. Bremen, whose official photographer, Richard Fleischhut, took this unusual picture. To celebrate the tenoristic conclave, Rudolf Laubenthal penned the following poetical manifesto in German:

"Tauber, Lorenz und Kiepora, Laubenthal und Tokatyan,
Führen alle auf der 'Bremen,' wie einst Lohengrin mit dem Schwan.
Jeder glaubt, er sei der Beste, Schönste, Grösste obendrein,
Götter!—gegen Tenoritis, hilft nicht mal ein Ziegenbein."

The last word in the quatrain refers to Captain Ziegenbein, in command of the S.S. Bremen.

WE MAY DISLIKE IT, BUT IT IS HERE

By Irving R. Sussman

"DETAILS," said Emerson, "are always melancholy; the plan is seemingly and noble."

To be, for just this once, naive enough to divide our stock in trade of American Musicalia into two parts, let us admit the sage remark of Ralph Waldo supplies a particularly happy label for our bedlam. For on one side we have the Shouters—the Holy Rollers of music journalism—who concern themselves in print and talk about "American Music," on definitions of terms, on sounds and their holy congregation, on technique. On the other side we have several score composers of music, American born or naturalized, whose unhappy and unprofitable lot it is to put music notes on paper.

To the latter we must concede ground at once in any summary of what we expect from them. It is simple enough to be patriotic, but the details of creation present problems which, we forget, have much more to do with plain rote music theory than with patriotism. These details are substantially the same ones that have tripped up (or failed to do so) composers since the beginnings of notation.

It has been pointed out, in fact, several times that the major fault with our lacking American music is simply that there is no such animal: that all music is too universal and international; that a symphonic work can be neither bread nor cheese, nor bars nor stripes, but simply (as Oscar Wilde suggests of books) good music or bad music. Atonal it may be, cubistic or planal, formal or fantastic, imitative or original, but the fact remains that it is a personal essay on musical materials, and can extol neither Republican prosperity nor General Electric refrigerators—except at its own risk.

This would, of course, individualize the output of all serious composers. It would make each separate item stand flatly (or otherwise) on its own feet. It would deny any specifically American development in symphonic composition and would asseverate that the American composer might as fruitfully ply his pen in Paris as in Boston. It would also explain why so much of what some of us would like to specify as "American" music is of the program specie, and hence of as much consequence as any American music can ever be.

And yet, there is accumulating in our Congressional Library at Washington a literature composed by American musicians which upon examination or hearing (and Dear Reader will have to take my word for this, because in all likelihood he doesn't know) one could not suspect of having been composed by any European or Asiatic—a literature which we have heard once or not at all, and one of which the general music public is entirely innocent. There is a goodly amount of this material that is also both serious and worthwhile. It is not national in the sense that it makes use of any idiom peculiar to American artists alone. Its Americanism does not wave itself by a double counterpoint on the Star-Spangled Banner or Hail America. It is rather that happy library that Paul Rosenfeld mentions in his book, "One Hour With American Music":

"We have an American Music; there existing a body of sonorous works, not jazz, made by persons associated with the American Community, to be grouped without impertinence with classic European works . . . these continue to appear with an accelerating speed, compositions rooted in the American soil, exploiting the material of sound in characteristic ways, and releasing a typical pathos. Possibly the product is small in worth . . . but it exists, it swells."

The secret lies in this: every creative artist who intends to make an art work of international validity must of necessity work through his nationality, through his adoption of a community. An artist must, in other words, be a man with a country. He must belong somewhere, and for precisely the same reason as he must have a desk, table or a knee to write on. The shape of the desk, table or knee may be more or less immaterial as far as the resultant product goes. The environment may direct his pen into particular angles of impression, and flavor everything musical and otherwise that he does during his whole stay hereabove—but the important point is that he must have

a solid land from which to start out, a step for the imagination, a realization of the actuality of experience; unless he resolves into pure copyist or mathematician.

The resultant nationality must not speak out of the work in solid language—in fact it cannot. Music is too indefinite an experience; it is a force rather than a statement; a stream rather than a stanza. Nor is a national music of importance based on folk material, for that is open to any intruder who cares to be impressed and has the technique to reiterate and develop his impressions. It exists not in potpourri or program music, for these, too, are stamping grounds for any stranger with a passport; music is not in its best sense a resultant of preconceived schemes; it is more in the manner of a sonorous adjustment from personal conditions derived from environmental stimuli.

In literature the phenomenon is much more easily explained and observable. Gorky's Russian characterizations are undeniably more autobiographical than impressionable, and yet his masterpieces have a Russian import that is internationally valid. The Russian peasant is a figure that may be drawn by any qualified alien pen, but no such alien can have

ata, etc., etc.! His works have been played by the Boston, St. Louis, Chicago, and Minneapolis Orchestras. These Americans have had their work published by twenty-four American publishers and twenty-seven foreign houses.

Somewhere in the whole quantity of this music is the brave germ of a true American music (brave, because it requires a reckless, or rich, artist to write symphonic music in America; a subject which needs no discussion here). This assembly of American works represents a series of musical phrases that have so distinct a flavor that the composers' country cannot be mistaken. It does not answer to Henry F. Gilbert's prediction, made in 1911: "When real American music does arrive it will be the result of many attempts to write it; each of which, considered by itself, may be far afield, but all of which, taken together, will form the soil from which it must spring."

Mr. Gilbert's coaches were before the engine. The soil for American music has been cultivated since Palestrina. Futility marks the spot where a composer sets out to write "American" music.

The Americanism in the music I am about to describe has entered

foreword from Blake, but he has made his mountains out of the New England hills. His discourse, so "strange, torrential and perturbing," is one of restlessness, and at once rhapsodic, romantic and robust. It is muscular, but not muscle-bound; its spirit is associative with pioneerism, for its steadiness of gaze and its freedom of impulse.

Very carefully Ruggles writes, however. He is painstaking not to duplicate, but to plough ever fresh soil and assert variety in his materials. Often he strains his score thereby by the demands of pure formalism. But his is an original voice in American music. His is a spirit that is decidedly its own, no echo of European masters. These compositions of Ruggles, and not the New World Symphony, are what we may know as the germ of American music.

Distinguished, too, for the novelty and strength of his musical discourse is Roy Harris. Harris has written for orchestra an Andante, a piano sonata, a Choral Suite and several items of chamber music. From the few works which are available for hearing or examination Harris' unusual gifts for melodic writing and original harmonization strike attention immediately.

The strength of rude pioneerism is in Harris' work, just as in Ruggles'. Related from the beginning to the Scotch-Irish folk-song in America, Harris' music has transcended folklorist ideas. There is in his composition an integrity of creation that is typically of native inspiration. Form is not his forte, nor an unusual feeling for instrumentation; but it is the broadness of range of the composer's vision, the local vitalization of universal materials, that make his work impressive, unique, and American.

The forms are gaunt, homely forms, the music sways and stutters, and then spits against the stove.

Here is more music from the half-cultivated farms, and the ploughshares are beaten into a strange tonal message, an interpretation in terms of a new medium, which we must recognize conclusively as American. The American variety of mood is in the harmonic sequences, and the continuity, ever driven into vagaries by stern forces of nature, is exemplified by materials which we can't for the life of us call anything but melodic thing-a-ma-jig-ism.

The means Harris uses to gain his effects are often homely ones, but none the less impressive. In commenting on the Sextette, Mr. Rosenfeld elucidates a point neatly: "What actually happens is that Harris personally reconstitutes his themes on notes and intervals with accents quite different from those on which they were first conceived; preserving nonetheless their original characters. The continuity is meanwhile sustained by the pitch; for, apparently atonal, Harris' melodies actually move about ground notes that remain implicit in spite of the fact that the melodies themselves never come quite to repose on them."

Fact and Fancy in the American Farmer might be a subtitle. Harris is American in much the same way as his literary counterpart, Sinclair Lewis. They might have gone to school together.

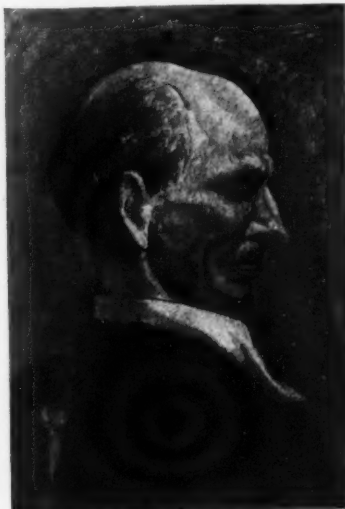
We leave Main street now, and enter the city. Autonomous is the work of Aaron Copland. In a homely phrase, it stands on its own feet. It is alertly different—and it is not merely disguised music; in fact, its chief characteristic is that it is not disguised; not made-over. It is real—and really American.

Aaron Copland is yet the puling youngster of the American music scheme. He will probably outlive them all. Born in 1900 in New York City, the astingency of youth is still in him; he has not yet broadened in his work, for fear, probably, of the much-hated plattitudinism that finally enters the creations of even the greatest artists. His compositions include, thus far, a symphony for organ and orchestra, a symphony for large orchestra, a Dance Symphony, a piano concerto, a Symphonic Ode, Music for the Theatre (for chamber orchestra), and a number of choral, chamber and stage works (including Grohy and Tragedy in the South).

The composer obviously thinks "in large," but (like the reputed clarinet that is blown into so sweetly) often what comes out is lean and slender in effect. But the body is



Photo by Davis & Sanford
ROY HARRIS



From a painting, photo by Kuniyoshi
CARL RUGGLES



AARON COPLAND

the full conviction of his portrait; he has not lived the scene or slept with the woman. One suspects with reason that even Verdi's umpa-pa accompaniments were more influenced by the Italian street organ than by his contempt for recitative. And yet we think of Italian opera as distinguished by aria, rather than the assembly of street organs—just as we think of the minor mode as the basis of Russian music and the augmented second as a necessary requisite to Hebrew music.

On this basis our dearth of American music lies more in our imagination than in actual fact. Our lack of exceptional works which we can cherish and be proud of is more a matter of non-conformation to the "isms" we expect than to the simple idiom of intelligent creative sense.

We have, as Mr. Rosenfeld suggests, an American music; a music small in finished works, but distinctly of an American vibration, a music built upon a solid realization of music technique, neither riding the balloon tires of sensationalism nor bent on disguising old familiar faces. It is a music that has first passed through the necessary removes and corrections, a resultant of local stimuli that have inspired competent intellects and receptive souls, and has emerged as a transmutation, a personal consummation, of what the composers have touched of the fever fields that are America.

This music is of very recent development. It has emerged like a bug from a mattress for the first time during this century—music that is not jazz, or fiddlesticks, but sculptured sound that has a tang that is unmistakably from the American clay pot.

An examination of the appendix of John Tasker Howard's book, "Our American Music," brings to light some five hundred published works for orchestra or chamber ensemble, composed by over one hundred and thirty composers, one hundred of whom are still living and working. This stock is but a small percentage of the actual number of compositions we have on hand. (One example apropos this percentage will suffice: Philip Greeley Clapp has published one piece of music, an anthem. Yet he has written six symphonies, a piano concerto, four symphonic poems, a symphonic work featuring the trombone, a string quartet, a piano son-

as an accidental soul; it has derived from the musicians' subconscious sense revealed, and not from his intent. The real musical artist will no more think of saying, "I am going to write a work with American flavor," than the great painter will say, "I am going to paint the next landscape I see in the American style."

To begin with early American furniture, Portsmouth doorways, cut plug tobacco and a Cape Cod preacher's hellfire, we select as the first exponent of an American music discourse Carl Ruggles, New Englander, born in Massachusetts in 1883. His symphonic works have the titles Men and Angels, Men and Mountains, Portals, and Sun Treader. These works are not descriptive—not even suggestive, despite the titles—they are rather "associative." The harmonic schemes are of the greatest distinction, of such an intensity and circumscribed inspiration that they pull one from his chair and reseat him in an atmosphere that is definitely New England, if one has once been there in person. Influenced foremost by Schoenberg, Ruggles has mastered a strange harmonic discourse. He is absolute master of his means, walking about among the cacophonous motors of music unimpressed, but drawing from all four sides of his factory expressions rhythmic and harmonic into a point, and associating that point—not even conceivably with München, Paris, or any place but—with New England.

Why this is so, one cannot possibly tell—if one could tell, the magic would not be genuine. Examine the trumpet passages in the middle section of Men and Angels, hear the melancholy and smothered passion of the violins, the disturbing acidity of the brass, the preachments of the trombone—God's word through the trombone nose of the preacher.

Here is something distinctive and genuine. And it is good music, only deriving motory impulse from a musical soil developed since Gregorian chant, and turned into particular channels of expression by the chisel of local impression.

"He is," said Lawrence Gilman, "The first unicorn to enter American music. He is the master of a strange, torrential and perturbing discourse."

"Great things are done when Men and Mountains meet." Ruggles has taken his

lithe. It is the nervousness of the too intelligent man. Like men of this type, however, the music is distinguished by the fact that it gets somewhere—it is tautly on the trail. In the asstringencies of the symphonic works are new experiences in the tonal field. Stravinsky may have been an early god, but even he is cast off and often left behind.

Polyrhythms and structure are the American basis of Copland's work. The rhythms are personal, close, as they go hiccupping along in Music for the Theatre (perhaps Mr. Copland's most particular composition), and in the beating scherzo of the First Symphony. Abrupt and logical changes under high speed, the shifting of gears from fourth to third (if you have that sort of auto), tuning out and passing—much of Copland's work is right in the spirit.

Copland operates, moreover, in a medium of which he is complete master. Sitting easily on every technical broncho of music, he has a broad highway down which to drive his effects. He has infinite technical skill. Hence he has the opportunity to experiment with structural success. And it is success in this structural line that makes him so typically an American composer.

Interplaying forms, volumes, movements, are asserted in his concertos and string pieces, and made into tall steel cranes and bridge frames. Moreover, Copland has laid a hand on jazz music and, (unique among all our composers), twisted it exactly to his intentions, strengthening the fabric, filing the steel and reorganizing it, fitting jazz for association with the composer's other ideas for musical structure; achieving a unity.

Copland has a taste for hot colors and garish jazziness, abetted by brazen percussion and staccato movement. This he makes up into lean buildings, forcing them to sit into tall places and not fall down and "go boom."

If we are asked whether music should be like this, we must sit down and weep for exasperation. For this is precisely American music, whether we like it or not. It is entirely en rapport with the intoxication that is New York and Chicago. It fits, it melts into the scheme of things. Copland's music is still a bit awkward; it frisks too much, like a young colt with long, skinny legs, but it will, I think, as a native expression in music, outlive anything else we have. The young Mr. Copland is giving us the real stuff.

So, to be sure, is Edgar Varèse, and he is irresistible, even when he is funny. Varèse is the composer of orchestral works *Ameriques*, and *Arcana*, and the chamber compositions *Intégrales*, *Offrandes* (soprano solo), *Hyperprism*, and *Octandre*. The American source of Varèse's inspiration is undebatable. He deals almost exclusively with auditory sensations transcribed into music, but by a remarkable talent lifts his work above imitation or program. One finds the big city timbres in them: the shrieks, the pound and glow of steel structures going up, the policeman's shrill whistle. These have all run through his creative being and into a personal idiom that emerges in music.

First and foremost, Varèse is a musician; sensationalism is not his aim. The auditory distractions that have peeped out at him and then entered wholesomely into his music have seemed to develop their musical selves right under his very hands and eyes, without the favor of his decision. They have sought him out, and become irresistible. He is by nature susceptible to them. Perhaps they are what drove him from engineering into music.

With this expanding concatenation of sounds Varèse has varied the orchestral palette. His whole art is a revelation of the impressions forced upon his nature: hence his discourse is a particularly personal one, and especially an American one. He is the philosophic transmitter of the American urges and results. His orchestration stems from Mahler and Strauss, but he has at once profaned and Americanized the same, by high tension, excessive velocity, air compression and a shrill coloration. Most striking of all, he is inclusive—synoptic—nothing of the spirit and bones of the city is outside his world: industrial, mathematical, scientific, philosophic. The pioneer Varèse orients all his impressions in music (if you'll join with me and call it that). It is a music that simply could not have been inspired abroad.

Ameriques, though it suffers too many anachronistic tendencies seemingly because of overenjoyment of *Le Sacre*, and although it is too obviously abnormal, caricaturish, is extraordinary in its novel and happy sonority. It has a strident quality that is also aerial and delicate—like the reflection of sunset on the silver top of the Chrysler building. Varèse's mastery of percussion and his fondness for it, is exemplified strikingly here. Percussion as solo: how like the moment in the city when all the music of conversation and autos seems to drop out for a sudden moment, and there is only the percussion of riveting left. In *Hyperprism* we find something absolutely unique in percussion. First we hear a pitchless chord composed of the qualities of Indian drum, tambourine, and cymbal, which combination moves to a chord of snare drum, crash cymbal, tom-tom and slap-stick, progressing back to the first combination: making a sort of four part harmony in the percussion section.

Astounding is this hyperprism for its naturalness of movement made out of cacophony. Movement, pitch or no pitch; rhythm, melody or no melody. Waves of sound pass by, suggesting the noises of the city, that also go by in waves of elevated trains, trolleys, booze trucks. Industrial scenes associate themselves—not imitated—and in our mind-factories we can distinctly hear girls humming and chattering at their work.

Octandre recaptures the tense impulse of *Amerique*; short solid movements. The composition is concentrated; it requires only eight minutes for performance. The instrumentation is flute, piccolo, oboe, clarinet, bassoon, French horn, trumpet, trombone and double-bass. This combination becomes deeply colorful at times. The scoring is continually in a state of development. There is no doubling of parts. The instruments play in complete independence in a very terse and concentrated counterpoint.

Intégrales presents cubical music. Varèse writes here a polyphony that is in opposition to Stravinsky; that is, it is not a linear polyphony, but somehow vertical. The music moves in solid masses, pillars of sound. There are no connectives, no "ands" or "buts," but continuous collisions of sound-chords moving into each other. For twelve minutes brass, woodwind and percussion are rolled about on square bases, making sudden starts and stops, rapid crescendi and diminuendi.

It is remarkable how the city has taken hold of the man and furnished him with a sound-machine. It is quite comparable to the usual experience one sometimes encounters while listening to music: one speaks gibberish and sounds to one self, unknowingly. Varèse's music relates itself in perhaps a similar way to piles of American

life: skyscrapers, mass production, synthetic food, Vitamin A, B, and C.

A like vertical polyphony is evident in *Arcanes*, Varèse's most definitive composition, and probably the piece most expressive of his method. Its basic idea is an eleven note phrase; a development of passacaglia pattern. The phrase is contracted and expanded, like an accordion as it folds. The registration is metallic and en masse. The chords shoot tall, like rockets, like skyscrapers. There is little or no space between them; some are higher than others—the devilish incarnation in sound of the New York skyline. It is like a new engineering mathematics in music. But the music is not planned that way. It might similarly represent a trip to Mars, or anything American one might make of it. But that it is typically of American inspiration there can be no argument, nor can there be any dispute on Varèse's thorough knowledge of musical materials and what he wants to do with them.

If this music be considered ugly—and hence not music—we must remember how little beauty there is in American life, except as we make it for ourselves. And there are beautiful portions in this music, too—only the ears of many of us have not become accustomed to such unfamiliarity. One cannot describe red to a blind man.

The works of these four American composers, Ruggles, Harris, Copland and Varèse do not conclude this essay—but this essay does not conclude itself. Limitation of space (and limitation of knowledge) must be held accountable for the inclusion of only these four examples. All of them have built their music upon a solid and thorough knowledge of musical technic. They may have defied all known rules, but they have done so purposely and for a motive they consider worthy. They are masters of their tools, and work with ease of production and a definite idea of what they intend.

There are other composers of distinction—perhaps more than a few of them—who have contributed, are contributing, or will do so very soon, American music that in some near future will be recognized as of an excellence to be classed without impertinence with the classics of European composers. In the smaller forms, especially, are we amassing a library which will some day come into the fruitful recognition that is deserved. (Continued on page 16)

THREE kinds of keyboard instruments are in use in music today; the organ, queen of instruments, its smaller brother, the harmonium, and the piano the most popular instrument, for which the greater amount of musical literature has been written. All three instruments have attained such a height of perfection that further development on the same basis would seem doubtful.

However, the reproductive artist knows, that the organ, the harmonium and the piano set strong inhibitions against him, and often limit his intentions. Not without reason does one speak of the inflexible tone of the organ, and of its inability to produce dynamic shadings. It is hardly better with the harmonium, which, only to a certain extent, can bring forth a crescendo and decrescendo of an individual tone. That the piano has limitations is seen in the cantilene. The tone produced by blow of the hammer on the string is short, nonsustained, and incapable of modulation.

The new keyboard instrument, the superpiano, has been perfected to combine the advantages of the present keyboard instrument and to enlarge its boundaries. In contrast to the piano it possesses a continuous tone which may be colored at will, and the strength of which is indefinite. Furthermore, every tone of the superpiano can be produced either by finger-pressure, keyboard pressure, or by a pedal increasing or diminishing the sound. The superpiano can also transpose music into any key by a simple turn of the crank. The superpiano plays to a loud speaker which may be placed at any convenient distance from the instrument. It can also be played unheard by others with the use of headphones. And the superpiano is not more expensive than the piano.

That these advantages have become reality has its reason in the fact that a path has been entered into, which cannot be called new, but untrodden up to now in the field of tone creation. The tone of the superpiano is created in a photo-electric manner. That it is possible to produce photo-electric tones has been known since the end of the past century. In 1880 the French physicist Mercadier placed a disc with a row of holes in front of a selenium-cell which was attached to a circuit and a telephone the frequency of vibration of which coincided with the number of interruptions of beams of light which had influenced the selenium-cell. In the superpiano twelve such rotating hole-discs are placed for each of the twelve half-tones of which the chromatic scale of an octave consists; each of these hole-discs is placed singly, and is made to turn by means of transmission-plates and straps. The revolving number of the hole-discs coincides with the rate of vibration of the half-tones.

The use of the so-called tempered scale dates back to Bach. Scientifically speaking it compares with the nontempered scale, in as much as the comparative number of vibration frequencies are not rational but irrational. This holds for all tones, with one exception,—the octaves. The vibration rate of octaves compares as 1 to 2 to 4 to 8 to 16, etc. Consequently the number of holes on the hole-discs are gradually doubled for the same tones in successive octaves.

On every disc—in seven concentric rings—and equal to seven octaves—there are rows of holes—in the center two, in the next four, and in the following eight, etc. In the outermost circle there are 128. At one side of the disc, opposite the row of holes incandescent pocket lamps are fixed, everyone of which is in connection with a note of the keyboard. Opposite this lamp, separated by the disc, a selenium cell is placed. An electro-motor, which by means of a governor can be adjusted to a certain number of revolutions, sets all twelve discs in rotation. As soon as one or more lamps are made to flash by touching a note on the keyboard, resistance, or rather current oscillations, are set up in the selenium cells. In conformity with the light intervals and after adequate intensification these may be heard as tones in a loudspeaker. As a matter of fact headphones without amplification are also sufficient, so that practicing on the superpiano with use of the headphones is possible without disturbing others. Music lessons may be given in a room in which a lively conversation is going on, if the teacher and the pupil are equipped with headphones.

The relative height of tone, the pitch, is guaranteed once for all by the ratio of the transmission discs. The superpiano therefore never needs to be tuned, the absolute tone height is dependent upon the number of revolutions of the motor. That means, that before beginning to play, the number of revolutions of the electric motor must be so regulated that the tones thus created coincide with the tones on the keyboard. This regulation is very easily made. On the superpiano there is a properly gauged tachometer which enables one, by simply looking at the indicator, to see whether the superpiano plays at the pitch coinciding with the keys. This arrangement makes it possible to adjust to any pitch desired, and to transpose any piece of music without the slightest trouble merely by changing the number of revolutions.

The superpiano is therefore most practical for accompanying singers. In this way music written for any voice may be used for accompanying alto, bass, tenor and soprano voices. The strength of tones which the weak selenium cell current produce is very small, although sufficient for listening with headphones. So as to make the tones heard by an audience the selenium currents must be strengthened by a valve amplifier.

The performer can vary the loudness of tone by means of a pedal regulating the amplification. The loudness of tone depends in the first place upon the intensity of the incandescent lamps, which influence the selenium-cells. This fact is especially utilized in the superpiano. Each key has an adjustable resistance, which makes it pos-

sible to control the light-intensity of the incandescent lamps by varying the key pressure. A master of touch can produce the finest and minutest dynamic shadings of tone, which can be sustained indefinitely and which in this connection excel the human voice and string instruments.

The hole discs of the superpiano are not the Mercadier discs, but the holes are transparent parts of the otherwise blackened film. If, instead of mathematically calculated rows of holes on the tone plates of the superpiano, photographic reproductions of single instrumental tones were fixed—a method known and accomplished since the photo film—the superpiano would reproduce tones of this color in the loudspeaker. Because of the construction of the superpiano, it is only necessary to take a single instrumental tone and the superpiano brings it mechanically into all pitches. For example it is possible to make a photographic record of the most perfect tones of Kreisler or Caruso, and to adapt them to the tone records of the superpiano. The superpiano will then not only sound with tone colorings of Kreisler's violin or Caruso's voice, but will compel the former to play contrabass and the latter to sing bass. It is an easy matter to construct the superpiano with several manuals, and to allot a specific tone color to each manual; the first manual to reproduce the sound of strings, the second of the woodwinds, and the third of the brass. On a three manual superpiano a good musician will be able to play a complete orchestral movement, in all original tone colors, with all the dynamic nuances, and in any desired strength—this alone depending upon the energy transmitted to the loudspeaker.

There are future possibilities for music which the superpiano can and will realize owing to its inherent powers. One can produce unlimited or theoretically determined tone scales on it. One must only provide the transmission discs with such dimensions that they conform with the ratio of vibrations of the tone desired. Aside from the realization of the whole tone scale, a mathematically exact quarter and eighth tone scale can easily be built. With reference to tone coloring the superpiano offers possibilities to enter upon untrodden ground. It is known that tone color depends upon the number and strength of overtones within the tone. It is easily possible to register any desired overtone combination on the tone discs and thereby create combinations of sounds unproduced by nature and not existing in it.

The superpiano is the first instrument of its kind. The piano of today needed about 100 years to mature into what it is. In our epoch of intense technical progress the superpiano will need but a small fraction of this time for the full realization of the vast possibilities dormant therein.

In Next Week's Issue
A STUDY OF THE ART OF SOUDEIKINE
By Elizabeth C. Palmer
MUSICAL FADS OF TODAY
By Bainbridge Crist

Los Angeles Opera Season Ends in Blaze of Glory

LOS ANGELES, CAL.—For the eighth year in succession the Los Angeles Grand Opera Association completed the season in a proverbial blaze of glory. Enthusiasm had mounted even higher during the second, and the closing performance, Verdi's *Il Trovatore* saw the Shrine Auditorium filled by nearly seven thousand persons. Chairs had to be placed in the spacious ground-floor promenades to accommodate part of the over-flow audience, to supplement the 6,500 seats of this large theater.

Enthusiasm was well warranted. And the circumstance, that the series closed with a deficit, estimated unofficially, yet reliably at \$30,000, can be explained easily. Ticket sales have been sluggish until recently owing to general business conditions. Prices have possibly been too high for certain sections of the Shrine Auditorium. More serious is the condition that administrative business detail has not been handled with sufficient forethought, experience or aggressiveness. It would lead too far here to detail certain shortcomings in the promotion of the local ticket-sales campaign. Publicity had been bungled at first and only the generous support on the part of the press has kept the difference between the \$160,000 budget and total receipts below the \$30,000 mark. Incidentally, the loss is about \$9,000 more than last year. On the other hand it must be stated to the credit of Gaetano Merola's artistic directorship that he managed to keep within the budget, while procuring casts that set a new level for music-dramatic production standards on the Pacific Coast.

This year, too, deficit rumors were exaggerated at first and again accompanied by rumors that the association would not hold a season next winter. While no definite arrangements have been made for the autumn of 1932, it is understood that unofficial pourparlers already have taken place to bring back certain principals. One work already

has been selected definitely for repetition next fall, *Die Meistersinger von Nuernberg*.

That work had not been witnessed locally since the visit of the Metropolitan Opera Company in the early nineties. It would have grossed more than some \$14,000, had another evening, or possibly a Sunday afternoon been chosen for this premiere. Thursday evening is notoriously a "weak" box-office night in Los Angeles. Protestant church choirs rehearse that evening and public school teachers are home-bound by an unwritten school-law in the form of certain preparations for the usual Friday curriculum. This is but one of a number of strategic sins of omission and commission to be laid at the door of the business department of the Los Angeles Opera Association, David T. Babcock, president. Any general criticism of that branch of the association must point out also the failure of "selling" opera as such to the public. While the Los Angeles public, in common with American opera-goers generally are inclined to ask first about the cast and then only about the repertoire, the very need for making propaganda for opera as a genre and for less well-known repertoire items in particular, is the more acute. However that brings up again the problem of intelligent and interesting, and not only of efficaciously timed publicity.

Success of Verdi's *Masked Ball*, opening the second week of the season already has been recorded in the previous news letter. It was followed by a stirring *Carmen* performance under the conductorship of Wilfred Pelletier. Mario Chamlee, tenor, Faina Petrova, the Moscow mezzo-soprano, Ezio Pinza, basso, vividly reconstructed the "eternal triangle." Ingratating singing marked the appearance of Zaruhi Elmassian, in the role of Micaela. This young Los Angeles soprano scored season before last in a lesser part during *Turandot*. During

the previous week she made much of the small assignment as the shepherd in *Tannhauser*. Now she evinced a charming voice, good stage-presence and fine phrasing.

Artistically the season reached its climax not only in repertoire, but in production during *Die Meistersinger von Nuernberg*. The Hans Sachs of Friedrich Schorr was humanly and vocally memorable, the Walter of Gotthelf Pistor truly knightly in sound and stature. Maria Mueller's Eva was indeed worthy of mastersinger-wooing.

Delightful in vocal delivery and histrionic detail was the David of Marek Windheim, a Los Angeles tenor. Arnold Gabor's Beckmesser enjoyed the amusedly-approving derision of the audience. Millo Pico proved a Kothner who could do what the master-singer-rules demanded from a candidate for master honors. Ezio Pinza's Pogner was stately and lent genuine sincerity to that extraordinary prize offer which he makes. Eva Atkinson of San Francisco was well cast as Magdalena, Tudor Williams, baritone, and Fred Scott, tenor, both from Los Angeles, belonging to the guild. Though the street riot scene has been shortened, yet the chorus had ample opportunity for important contributions toward the evening's success and made those contributions with an ease which included good German enunciation. Hans Blechschmidt ruled over the orchestra, if not always with sufficient dynamic discretion, yet with emphasis. Armando Agnini created prepossessing stage-pictures.

Il Trovatore, as stated, ended the season. Mme. Elisabeth Rethberg, Giovanni Martinelli, Fania Petrova and Giuseppe Danise, forming a strong ensemble. Gaetano Merola conducted and demonstrated, that proper tempo and phrasing provided, this early and thin score, can sound eloquent and emotionally convincing.

Capacity attendances are anticipated by Manager George Leslie Smith for the opening pair of concerts, October 22-23, when the Philharmonic orchestra inaugurates the 13th season. Dr. Artur Rodzinski will conduct, though he had been invited by Manager Arthur Judson to substitute for Arturo Toscanini October 30-November 1 and 2 as guest-conductor with the Philadelphia Symphony. Though the flattering offer, constituting a signal honor, included the prospect of three more programs in the Quaker City, Conductor Rodzinski declined, so as not to disappoint his audiences here. However he may accept the Judson invitation later in the season. B. D. U.

John Hazedel Levis in Recital

John Hazedel Levis, lecturer and musical exponent of Chinese instruments, is to give his first New York recital at Roerich Hall on the evening of November 4. Much inter-

China for Polyphonic music, also to create here a better understanding of China and her people through music. Mr. Levis is under the management of Betty Tillotson.

Anna Roselle in Philadelphia Grand Opera in Tannhäuser

The Philadelphia Grand Opera season opened on Thursday evening, October 22, with *Tannhäuser*. Anne Roselle scored a personal success as Elisabeth. Samuel L.



ANNE ROSELLE

Laciar in the Public Ledger said: "Anne Roselle made a pleasing Elisabeth in stage presence and sang and acted well, doing her best vocal work in *Dich Theure Halle* of the second act and the prayer of the third. Her dramatic work was good."

Linton Martin in the Inquirer wrote: "Anne Roselle, known here from Civic Opera days, and who was the Marie in *Wozzek* last spring, was new here in the role of Elisabeth. Her voice is clear and always under complete control. Her appearance was suitably youthful and her acting was efficient."

"Anne Roselle, the Elisabeth, was, as I have said somewhere before, as satisfying vocally as she is to opera eyes," said Henry C. Beck in the Philadelphia Record. "Miss Roselle's voice admirably suits the role, equalling all the difficulties the part includes."

Many Artists Booked for Holland

Through the intermediary of the Concertdirectie Dr. G. de Koos, N.V., The Hague, Holland, the following artists and organizations have been engaged for appearances with the Concertgebouw Orchestra, Amsterdam, with the Residentie Orchestra, The Hague, and for concerts with the various music societies and in subscription concerts during the season: pianists: Stefan Askenase, Anthea Bowring, Alexander Brailowsky, Abram Chasins, Leonore Cortez, Alfred Cortot, Ania Dorfmann, Vladimir Horowitz, José Iturbi, Frédéric Lamond, Marcelle Meyer, Benno Moiseiwitsch, Yves Nat, Elly Ney, George van Renesse, Josefa Rosanska, Moritz Rosenthal, Stell Anderson, Silvio Scionti, Magda Tagliafero; singers: Rosette Anday, Sophie Braslau, Ilona Durigo, Maria Ivogün, Vera Janacopulos, Nina Koshetz, Emmy Leisner, Dolores Roy, Robert Steel, Alexandra Trianti, Jacques Urlus, Louis van Tulder, Ruth Welsh, Genia Wilkomirskaja, Ludwig Wüllner; violinists: Noël Cousin, Mischa Elman, Endre Gertler, Cecilia Hansen, Jascha Heifetz, Bronislaw Huberman, Francis Koene, Fritz Kreisler, Georg Kulenkampff, Viola Mitchell, Nathan Milstein, Alexander Schuller, Albert Spalding, Sam Swaab, Henri Temianka, Jacques Thibaud, Kerttu Wanne, Edouard van Zathureczki; cellists: Horace Britt, Pablo Casals, Emanuel Feuermann, Nicolai Graudan, Carel van Leeuwen-Boomkamp, Tibor de Machula, Enrico Mainardi, Gregor Piatigorsky; chamber music: Trio Kreutzer-Flesch-Piatigorsky, Nederlandsch Trio, Quator Belge à Clavier, Calvet Quartette, Haagsch Kwartet, Hollandsch Kwartet, Lener Quartette, Poltronieri Quartette, Pro-Musica Quartet, Kolisch Quartet, Rostal Quartet, Roth Quartet; dance: Vicente Escudero; miscellaneous: Paul Whiteman and his band, Comedian Harmonists, Andres Segovia, Yvette Guilbert.



AUDRAY ROSLYN

Pianist

"... a recitalist who has a personality and an intellect."—*New York Times*, March 29, 1931.

Available for American engagements Dec., Jan., Feb. and March
Recital Mgt. Arthur Judson, Steinway Hall, 113 W. 57th St., N. Y.

Lee Pattison

has opened a piano studio

223 East 50th Street, New York City

Applications by Appointment - Tel: ELdorado 5-9270

PAULINE GOLD

COACH-ACCOMPANIST

Announces opening
of her studios

at the
SHERMAN SQUARE STUDIOS
160 West 73rd St., New York

Phone: TRafalgar 7-3649



JOHN HAZEDEL LEVIS

est surrounds this appearance as he is said to be the first to give comprehensive recitals and talks on the music of China in this country.

His programs appeal strongly to women's clubs, musical institutions and other schools of learning. Audiences have been interested in the special instruments from that country and the effects they produce. Among these is the Ti Tse flute used to accompany folk songs.

Mr. Levis has given ten recitals around New York recently. He is scheduled to appear at the New York Opera Club on November 5.

His aim is to start a new movement in

PAOLO MARION

TENOR—CHICAGO
CIVIC OPERA

Previously of the Vienna State
Opera, La Scala, and Opera
Reale of Rome.

CROOKS'

New York Recital on October 18

a BRILLIANT ACHIEVEMENT

"Crooks' concert fulfilled many requisites of an ideal recital. His voice is a rarely fine tenor; he is not given to pieces designed for vocal show-off, but to good music and he handles his instrument with taste and skill. His program was compactly made and swiftly delivered. Hence it was not too long, and after encores a large audience went very reluctantly away. The program opened with Händel's 'Sei mia gioia' from *Parthenope*. It left the listeners intently receptive to the hushed delicacy of the next number. The contrast was skillfully planned, and the reaction flattering. There followed readings of pieces from Schubert's 'Die Schöne Müllerin,' a group of Brahms, and finally a group of Strauss. Thanks to the fact that Crooks seemed concerned primarily with the nature of the song and secondly with himself, they were extremely satisfactory. One may call attention especially to the crisp brilliance of Schubert's 'Wohin?', the rollicking lilt of the 'Minnelied' of Brahms, and the mood of reverie in the Strauss 'Nacht: Morgen.'"—*New York Times*, Oct. 19, 1931.

"Crooks deserves warm praise for his three illuminating glimpses into the Händelian world of opera. They whet one's appetite for similar exhumations. For sheer melody it is hard to find many equals anywhere, and the 'Atalanta' aria has a dramatic force and intensity of rare effect. He sang the arias with care and insight. The phrasing was flawless and the sentiments were communicated with warmth and feeling. One was particularly conscious of the purity of the enunciation, both in Italian and in English."—*New York World-Telegram*, Oct. 19, 1931.

"Richard Crooks disclosed art of a high order. His voice is an exceptionally fine textured high tenor, it is securely placed and he produces a smooth and beautiful flow of tone. Moreover, in word and melody, he follows the letter and the spirit of the song. He was concerned with a number of very familiar matters out of the vast German repertoire and a few very seldom sung airs from three of Händel's great store of buried operas; nothing modern, nothing new here, and yet one may call it a venturesome program, for Händel presents about all the tricky problems a singer may desire and the well-thumbed songs of Schubert, Brahms and Richard Strauss are anything but child's play. Perhaps it is critical pressure that has driven so many singers recently to go questioning after novelties and we ourselves have been as urgent as any in shouting for something new. In any case, there has been a deluge of out-of-the-way songs and it seemed good once more to hear some of the standbys last night—more especially since Crooks sang them so well.

He found, for example, quite the right urge and impulse for that outburst of a young lover's feeling which Schubert put into his 'Impatience.' The contrasted sentiment of 'Withered Flowers' was admirably differentiated.

There was atmosphere and passion in



Brahms' 'In the Deep Forest.' The catalog could be continued. And his Händel was an object-lesson in pure singing."—*Irving Weil*, *New York Journal*, Oct. 19, 1931.

"In all that pertained to painstaking preparation and polished achievement, the song recital of Richard Crooks was to be commended to aspiring vocalists. The recitalist's program was one exceptionally well made. His diction, his phrasing, his command of dynamics, his delineation of style lifted this program well out of routine. To build a succession of moods in German Lieder remains the prerogative of a chosen few. Crooks has undoubtedly grown in his treatment of music of the kind. The American tenor began his recital with an altogether admirably sung group of excerpts from the Händel operas, 'Parthenope,' 'Floridante' and 'Atalanta.' Aside from Händel, the singer confined his prepared list to the Lieder of Schubert, Brahms and Strauss. With Frank La Forge giving the accompaniments their imperative due, the recitalist slighted no phrase, no word, no syllable. It was all clear-cut and firm, whether the voice was called upon to give its maximum of power and stress or to sustain quiet phrases of piano head-tone."—*Oscar Thompson*, *New York Evening Post*, Oct. 19, 1931.

"Richard Crooks, whose reputation is second to that of no other American tenor, appeared before a capacity audience that heard him in his best voice. In addition to his vocal capabilities, Crooks is a skilled actor. Some of his renditions may even be called dramatic, so vigorously did he throw his physical being into his song."—*Harold Strickland*, *Brooklyn Daily Times*, Oct. 19, 1931.

"Crooks possesses a special fondness for German lieder but this does not cramp his interpretative ability in the song literature of other schools. His superb voice, emitted and controlled with skill and intelligence, was disclosed with equal artistry in excerpts from Händel's 'Parthenope,' 'Floridante' and 'Atalanta.' Those technical requirements of broad phrasing, breath control and clear diction were met fully and with satisfaction. He tempered his tones to the moods of four lovely songs from Schubert's 'Die Schöne Müllerin' and the same number of romances by Brahms. Recalls after each group numbered nearly two figures."—*Grena Bennett*, *New York American*, Oct. 19, 1931.

"Before a full and enthusiastic house we heard the well-known and well-beloved tenor, Richard Crooks, whose glowing voice in its upper register is of heroic tone. The artist was in splendid voice and form and shone because of his cultivated organ and his highly developed technique. To this must be added a brilliant art of delivery and unusually clear diction in German. Besides this, the singer has a whole arsenal of wonderful effects such as 'voix mixte,' an unusually delicate piano and high tones of great carrying quality which he uses in a most artistic manner. The effect of these is never lost upon the public. The Händel arias, all very melodious and deeply felt, were particularly well done by Crooks, and the Brahms and Strauss offerings were sung with the utmost artistry."—*Dr. Otto Byng*, *New York Staats-Zeitung*, Oct. 19, 1931.

"It is a pleasure to hear Händel sung as Crooks sang the three arias from 'Parthenope,' 'Floridante' and 'Atalanta.' This was bravura singing, but bravura singing of the best sort—tonally splendid, technically superb, stylistically perfect. The audience, admiring all that Crooks did, none the less most warmly approved his Händel."—*Edward Cushing*, *Brooklyn Daily Eagle*, Oct. 19, 1931.

STEINWAY PIANO

VICTOR RECORDS

Management: HAENSEL & JONES, 113 West 57th Street, New York
Division—Columbia Concerts Corporation
of Columbia Broadcasting System, Inc.

London's Musical Season Is More Artistic Than Active

Prom Audience Gives Ten-Minute Ovation to Sir Henry Wood
—“Little” Opera Season Ending—Beecham Opens
Symphony Round

LONDON.—Undaunted by gloomy prospects by predictions of economic distress and political confusion, London is living up to schedule as far as the winter season is concerned. The habitual God Save the King has closed the thirty-seventh season of Promenades, and the ten-minute ovation to Sir Henry Wood had hardly stopped ringing in our ears, when God Save the King popped up again (conducted by Sir Thomas Beecham), “officially” opening the musical season of 1931-2. Enthusiasm was not lacking on either occasion but the demonstration of hero-worship with which the Promenades bade au revoir to Sir Henry had the true ring of affection and gratitude.

The last fortnight of Proms showed the B.B.C. Orchestra at its best and the programs full of their usual variety. Aside from Sibelius' sixth symphony contemporary music was distinctly of the “genre” variety including such items as Prokofiev's march from *The Love of the Three Oranges*, Kodaly's *Hary Janos* and Mossoly's *Iron Foundry*. English music had its big night when Sir Edward Elgar conducted his own second symphony as well as his cello concerto in which a remarkable young girl, Thelma Reiss Smith, made an auspicious debut. Other British works included John Ireland's recent piano concerto, Vaughan Williams' *Benedicite*, for chorus and orchestra (reviewed here on the occasion of its first performance at the International Festival this summer), and Holst's popular *Planets* conducted by the composer.

MYRA HESS PRIZE SOLOIST

The finest solo performance of the last fortnight—and possibly the whole Prom season—was Myra Hess' playing of Brahms' D minor concerto, which though distinctly feminine in its interpretation, was full of real feeling and musical comprehension.

The final musical climax was as usual the annual performance of Beethoven's Ninth Symphony, in which the National Chorus gave a brilliant demonstration of its powers; but the emotional acme came after the final night of old favorites (at which Noel Eadie, the new Chicago Opera coloratura, tossed off the waltz song from *Romeo and Juliet* with triumphant virtuosity), when the audience stood and cheered Sir Henry for ten minutes by the clock.

“LITTLE” SEASON OF OPERA

Covent Garden's autumn season of English opera is drawing to a close. Financially it has been a failure, but its raison d'être has nevertheless been justified. It demonstrated that English artists are not only capable of

singing opera but that vocally at any rate they can surpass many of their European colleagues. In style, spirit and ensemble they may have much to learn but it is unreasonable to expect perfection in the course of a few weeks.

There have been some outstanding achievements too. Monica Warner the young Irish singer again sang Brünnhilde and deepened the impression made at her debut. Arthur Fear added a fine dramatic Telramund to his excellent Hans Sachs and Enid Cruickshank gave us a distinctive and picturesque Carmen. In Francis Russell the company has a real lyrical tenor of the Italian type who can sing Cavaradossi with the best of them; and in Norah Gruhn a Rosina who considering her youth is altogether remarkable.

THE WRECKERS REVIVED

John Barbirolli, the young English conductor of Italian descent has proved to be a rare find for Covent Garden. He conducted the whole Italian repertoire as well as *The Master Singers*, the *Bartered Bride* and Dame Ethel Smyth's opera, *The Wreckers*. This work twenty years old and Wagnerian in treatment and style is nevertheless of a vitality and sincerity which the younger generation of English composers largely lack and its effectiveness took the audience—and the critics—by surprise.

It is a stark melodrama treating of the primitive morality of the old-time Cornish fisher folk and the relentless power of the elements with which they contend. Two lovers who warn endangered vessels with a beacon light are condemned as treacherous and impious, for the hard life of the coast relies on all the gifts of God, including wrecks. They pay the penalty of death in the sea itself. There is little sentimentality and no cloying sweetness in the music to mar the ruggedness of the theme. Francis Russell, Enid Cruickshank and the rest of the cast made the performance both convincing and enjoyable while John Barbirolli without precedent to go on, carried out the composer's intentions to the full so far as the orchestral means at his command permitted.

PADEREWSKI'S PLAYING FALLS SHORT

The concert season has opened with a few noteworthy events, such as the reappearance of Paderewski, the visit of Harold Bauer and recitals by Moiseiwitsch, Smeterlin and Myra Hess.

Paderewski played to a large audience which succumbed to the old fascination of his personality though his playing of Bee-

thoven's opus 111 fell far short of present-day requirements in interpretation and standard of beauty.

Harold Bauer was in his best form in Schumann's *Symphonic Etudes* and in *Intermezzo* and *Rhapsody* by Brahms, and scored a great and well-deserved success. Two musical antiquities by Johann Mattheson and Johann Schubert presented with the fastidious taste of the mellowed connoisseur especially delighted Bauer's audience.

THREE POPULAR PIANISTS

Moiseiwitsch and Smeterlin both shone in Chopin: Moiseiwitsch strong on the side of delicacy and fluency; Smeterlin plumbing for unusual emotional depths. Smeterlin also presented two new Mazurkas by Szymanowski, with great effect. Myra Hess showed in Beethoven's *Appassionata* that she is still growing in artistic stature. I have never heard her play better, if as well, which is saying a great deal.

OTHER CONCERTS

Mischa Elman made his annual bow in a typical violinist's program. He was most brilliant in Glazounoff's concerto (with piano, alas!) and his tone was as luscious as ever.

A new concerto for cello and ten solo instruments was the feature of a recital by Sheridan Russell, a talented young English player. The work, which has been reviewed in the *Musical Courier* before, failed to impress the English audience though it is no doubt an interesting experiment in a new kind of ensemble work in which the soloist is, at best, *primus inter pares*.

The London String Quartet which appears here once a year possibly to justify its name, played as a timely “novelty” Haydn's first string quartet (in E flat), re-discovered by an English researcher, Marion Scott. Its interest is chiefly historical for the string quartet as we know it was still undeveloped when this piece was written. The slow movement has charm; the rest is conventional.

ELGAR CONCERTO GAINS

Antoni Sala was the soloist of the first London Symphony concert conducted by Sir Thomas Beecham. He played the Elgar concerto which appears to gain in popularity as time goes on. Sala impressed his hearers by the elegance of his style and the beauty of his tone. He also did the violin solo part in a brilliant performance of Strauss' *Don Quixote*. The symphony was Brahms' third, which with Sir Thomas at his best made a worthy opening to a season which will have to make up in artistic worth what it may lack in material prosperity.

CÉSAR SAERCHINGER.

Mannheimer's European Activities

The young American pianist Frank Mannheimer is believed to be the only American who has twice been engaged to play at the festivals of the International Society for Contemporary Music. On the first of these occasions (in Siena in 1928), the European press notices of one of the concerts included: “Frank Mannheimer and the Brosa Quartet really distinguished themselves in Bloch's piano quintet. Not only was theirs a most sympathetic interpretation of Bloch's strange, brooding, and sometimes savage music, but it was unquestionably by far the best performance of the whole festival. They were given an ovation.” The performance by the Brosa Quartet and the pianist Frank Mannheimer was not less than superb and carried the audience off its feet. “No praise can be great enough for the interpretation which the Brosa Quartet and that excellent American pianist Frank Mannheimer gave to it.”

In 1931 the festival of the International Society was held in England, at Oxford; Frank Mannheimer was engaged to play the piano sonata by his fellow countryman Roger Sessions, and “he played superbly as a musician, virtuoso and an artist.”

This summer also Mr. Mannheimer was chosen to play at the festival of American music at Bad Homburg. He appeared at two of the concerts, and at one of them his performance of the D minor concerto of MacDowell was broadcast to America. The following are extracts from German press notices: “Captivated his audience by his impetuous virtuosity and the crystal clear filigree of his technique”; “a master's virtuosity and remarkable art in the employment of tone color”; “superbly played”; “the American pianist has at his disposal a marvelous precision of technique and a great feeling for the balance between form and expression,” and “compelling virtuosity.”

Mannheimer has twice been engaged to play modern music at the American Academy in Rome; and his performance of a program for the Contemporary Music Society in London was described by the *London Daily Telegraph* as “brilliantly lucid and intensely rhythmic.”

When the British Broadcasting Corporation arranged for what we believe to be the first performance in London of Fauré's second piano Quintet, Mannheimer was engaged to play it with the International Quartet.

However, Mr. Mannheimer is not a specialist in modern works only. His recital programs in the capitals of Europe have

INSTRUMENT TRADE FLOURISHES

BERLIN.—Notwithstanding general trade conditions in this country last year, the value of “small musical instruments” manufactured in 1930 totaled 33,600,000 marks, compared with 40,000,000 in 1928, and 32,000,000 in the pre-war year of 1913. More than three-quarters of the total production last year went abroad. In some lines, such as harmonicas and strings, Germany accounts for about 90 per cent of the world production. America takes about half of Germany's output of musical instruments.

been composed mainly of the works that form the basis of the concert repertoire. He has won as much recognition for his interpretation of Mozart and of Schumann as for those of the moderns. L. E.

Foreign News In Brief

Soviet Music Happenings

MOSCOW.—Kosak Yamada, Japanese composer and conductor, appeared in both capacities and had a friendly reception. . . . Because the Soviet authorities at the last moment forbade the presentation of Haydn's *Creation* by the State orchestra of Leningrad, M. Klimof, conductor of that organization, offered his resignation, the *Frankfurter Zeitung* of September 13. . . . The Russian Commissariat for Popular Education has set up six prizes of a total value of 60,000 rubles (worth 51 cents apiece) for the composers of operettas. The winner of the first prize will get 20,000 rubles.

New Post for Catrions

PARIS.—Maurice Catrions, director of the Paris Trianon-Lyrique, is to be a co-director of the Gaité Lyrique Opéra (one of the theatres run by the city of Paris and one of the few making profits.)

Festival Deficit Large

SALZBURG.—The deficit for the recent Festival was \$35,280, even though the total intake amounted to \$110,880. Subventions from various organizations will make up the greater part of the deficit and the balance will be taken from the province's fund for the promotion of tourist travel.

Vienna Opera Salary Cuts


VIENNA.—The salary cuts at the Opera are now effective, except that Maria Nemeth is holding out for \$210 per night instead of the offered \$196, for the former is the sum paid to Lotte Lehmann. Picaver and Slezak, tenors, receive half of their former pay. . . . The technical college of music has been abolished as a separate institution and will be incorporated with the Academy of Music. (This step was foreshadowed in the *Musical Courier* last August.)

France and Holland Musical Merger

PARIS.—“Paris-Hollande” is a new society for musical cooperation between France and Holland just formed in Paris. M. Carol Bérard (secretary general of the French Union of Composers) was named provisional president. Similar organizations will be established between Paris and other countries.

Czech Operas Heard

PRAGUE.—Recent operas done here were Jan Zelinka's new *Ninth Meadow* (no success); and Dvorak's thirty-two-year-old *Devil and Katie* (warmly welcomed.) At the latter performance the audience included A. Dvorak, engineer, son of the composer.



Dixie Delineations

Programs Arranged Especially
for Children

I
S
I
D
O
R
A

“Mme Newman's is a fascinating program, varied in its subject and in its quick alternation of poetry and prose, song and recitation, restimulated with complete authenticity and very real charm, so that the attention and interest of the audience never wavers for an instant.”
—Juliana Haskell, Columbia University.

“Only a very great artist could interpret folklore as beautifully and simply as Mme. Newman.”
—Samuel Knopf.

“Her art is not copied from nature. It is an evocation of a deep seated impalpable essence.”
—Loon Dabo.

“I know of no finer stories for children than those of Isidora Newman.”
—Alexander Kappin.

“With her poetic talents Mme. Newman has given hours of joy and happiness not only to children but also to grownups.”
—Prince von Losenstein.

“I do not know of anyone so peculiarly equipped to delight and instruct the little ones.”
—Edward C. Cassell.

“I trust that a much wider circle may come to appreciate her rare gift.”
—Thornton Wilder.


“Isidora Newman's Croole and Negro characterizations are folk-lore treasures, presented in a most enlightening and highly entertaining manner.”
—Hon. Samuel D. Levy.

“She has an enviable reputation—Isidora Newman from New Orleans is a collector of fairy tales from all over the world.”
—Doe Taggart, Vienna.



“Mme. Newman displayed interpretative ability in a performance including informal comments on the program in addition to the singing of the numbers.”
—New York Herald.

“Isidora Newman is one of those rare personalities who possesses the genius for linking nations and cultures together.”
—Chicago Tribune.

N
E
W
M
A
N



Miss Ranahan, Secretary
St. Moritz Hotel
59th St. and Sixth Ave., New York

PHYLLIS KRAEUTER



Concert Management
VERA BULL HULL
113 W. 57th St., NEW YORK, N.Y.
“Victor Records”



THE CURTIS INSTITUTE of MUSIC

JOSEF HOFMANN, *Director*

The third annual series of radio concerts under the auspices of The Curtis Institute of Music will be inaugurated over the network of the Columbia Broadcasting System Friday, November 6, from 5 to 5:45 o'clock, Eastern Standard Time. The concerts will be given by artist-students and ensemble groups of the Institute; the Curtis Symphony Orchestra, Fritz Reiner, conductor; and will continue for twenty weeks over the following stations:

WABC	New York City	WTAQ	Eau Claire
WIP, WFAN	Philadelphia	WCCO	Minneapolis-St. Paul
WCAU	Philadelphia	KMOX	St. Louis
W3XAU	Philadelphia	KSCJ	Sioux City
WNAC	Boston	KMBC	Kansas City, Mo.
WMAL	Washington	KLRA	Little Rock
WCAO	Baltimore	KOIL	Council Bluffs-Omaha
WFBL	Syracuse	KFJF	Oklahoma City
WGR	Buffalo	WDOD	Chattanooga
WEAN	Providence, R. I.	WREC	Memphis
WDRC	Hartford	WLAC	Nashville
WORC, WEPS	Worcester	WBRC	Birmingham
WPG	Atlantic City	WMNC	Asheville
WLBW	Oil City	WDSU	New Orleans
WTAR	Norfolk	KRLD	Dallas
WDBJ	Roanoke	KTRH	Houston
CFRB	Toronto	KTSA	San Antonio
WADC	Akron	KLZ	Denver
WAIU	Columbus	KDYL	Salt Lake City
WXYZ	Toledo	KOH	Reno
WOWO, WGL	Fort Wayne	KOL	Seattle
WBCM	Bay City	KFPY	Spokane
WISN	Milwaukee	KFRC	San Francisco
		KHJ	Los Angeles

THE CURTIS INSTITUTE OF MUSIC
Philadelphia

DUSSEAU



DUSSEAU

"A VOICE WITHIN A VOICE" (Headline)

"Someone remarked that the thinking singer is the rarest of all artists. Jeanne Dusseau, in her Carnegie Hall recital, established her place in this small group. Her program, in choice and execution, bore the unmistakable stamp of fine musicianship. It journeyed from Rameau through Brahms and Wolf to Delius and French-Canadian folksongs, including on the way the exquisite Chansons de Bilitis of Debussy. To this auditor they were the high point of the evening because of the rare exactness with which Mme. Dusseau conveyed the subtle variations, all within the same pastel palette, which Debussy alone knew how to create. The voice became that which it sang . . . It was artistry of an unusual order."

—New York Times, Oct. 14, 1931

"Essentially a singer of a delicate and intimate art, with an exquisite flair for Debussy and a flavourous charm in the folksongs of Scotland and French Canada. The soprano contrives to create an aura for each of her numbers. One yielded without reservation to a style as simple as it was sincere and a quality of voice often of melting tenderness. Her program was an admirable one. Her Lieder singing was praiseworthy as to conception and detail. Her achievement of four Chansons de Bilitis of Debussy challenged the memory for any recent Debussy singing quite so fine. Phrases had the delicate irisation associated with the most atmospheric piano playing of the Debussy specialists; the mood was a spell of something intangibly beyond the words."

—Oscar Thompson, New York Evening Post, Oct. 14, 1931

CONCERT MANAGEMENT ARTHUR JUDSON, INC.

Division of

Columbia Concerts Corporation of Columbia Broadcasting System, Inc.
Steinway Building, New York City

Schwanda to Be Given at Metropolitan, November 7

Repertoire of the Opening Week of Opera in New York

The complete repertoire of the opening week of the season 1931-32 of the Metropolitan Opera Company, includes its first current novelty, Schwanda, the Bagpiper, by Jaromir Weinberger, which has been successful in Central European opera houses. The American premiere is scheduled for the Saturday matinee, November 7, conducted by Artur Bodanzky, who prepared the opera musically. The cast will be as follows: Schwanda, Friedrich Schorr; Dorota, Maria Mueller; Babinsky, Rudolf Laubenthal; The Queen, Karin Branzell; The Sorcerer, Ivar Andresen; A Judge, Max Altglass; The Headman, Marek Windheim; Devil, Gustav Schutzenborf; Devil's Flunkie, Marek Windheim; Captain, Max Altglass.

Giulio Setti has trained the chorus; the stage direction is in charge of Hanns Niedeken-Gebhard; August Berger has arranged the dances; the scenery is by Joseph Urban.

Traviata will be the opening night bill Monday, November 2, with Rosa Ponselle in the title role; and Lauri-Volpi, as the tenor. Tullio Serafin, conductor.

Tannhäuser is the Wednesday evening opera with Jeritza, Ohms, Laubenthal, Schorr, Andresen, and others. Conductor, Artur Bodanzky.

Boheme, Thursday night, sung by Bori, Guilford, Martinelli, etc. Conductor, Vincenzo Bellezza.

L'Elisir d'Amore, Friday evening, with Gigli, Fleischer, Pinza, Serafin conducting.

Faust will be the popular Saturday night opera with Lauri-Volpi, Mario, Danise, Pinza, and Louis Hasselmans conducting.

Tauber in Four New York Recitals

Richard Tauber arrived in New York October 23 on the Bremen. October 28 the German tenor made his American debut in

recital at Town Hall, New York, this appearance followed another in the same auditorium, October 30. He will give two more recitals there, November 3 and 5. His European engagements limit his stay to two months, during which he will sing in many of the larger cities.

Rome Prize Announced

The American Academy in Rome has announced its twelfth annual competition for a fellowship in musical composition. This year it is the Horatio Parker Fellowship that is to be awarded. Candidates must file application with the executive secretary of the academy not later than February 1, and not later than March 1 file two compositions, one either for orchestra alone or in combination with a solo instrument; one for string quartet or for some ensemble combination (such as a sonata for violin and piano, a trio for violin, cello and pianoforte, or possibly for some less usual combination of chamber instruments). The compositions must show facility in handling larger instrumental forms, such as the sonata form or free modifications of it. A sonata for pianoforte or a fugue of large dimensions will be accepted, but not songs nor short pianoforte pieces.

The competition is open to unmarried men not over thirty years of age who are citizens of the United States, but the academy reserves the right to withhold an award in case no candidate is considered to have reached the desired standard. The stipend is \$1,500 a year for three years with an additional allowance of \$500 a year for traveling expenses. The winner will have the privilege of studio and residence at the Academy, and opportunity for six months' travel each year, for visiting the important musical centers and making personal contacts with the leading composers of Europe. He will also have opportunities to hear and conduct performances of his own compositions, and may benefit from a special fund for the publication of music composed at the academy.

For circular of information and application blank, address Roscoe Guernsey, Executive Secretary, American Academy in Rome, 101 Park Avenue, New York, N. Y.

OBITUARY

MRS. J. F. D. LANIER

Mrs. J. F. D. Lanier died suddenly at her apartment in the Hotel Savoy-Plaza, New York, on the morning of Tuesday, October 27. Her death, reported to be due to heart failure, was entirely unexpected.

Mrs. Lanier was the president of the Friends of Music, which she and a group of music-lovers founded in 1913. Inspired by her enthusiasm and aided by her generous support, this society, under the musical direction of Artur Bodanzky, has done a valuable cultural work during the eight years of its existence. Its most recent presentation was Bruckner's Mass in D minor which was given on October 25, at the Metropolitan Opera House, New York. Mrs. Lanier attended the rehearsals of this work and was present at the concert.

FRANK W. HEALY

At the moment of going to press the Musical Courier learns with deep regret of the sudden death from heart disease of Frank W. Healy, San Francisco concert impresario and formerly manager of the San Francisco Orchestra. Mr. Healy's passing, on October 25, will grieve his many friends in musical circles everywhere.

BORIS KREININ

Boris Kreinin, violinist of the Boston Symphony Orchestra, died on October 22 at the Boston City Hospital from injuries received when he was struck by a truck on his way home from the Saturday evening symphony performance. He was fifty-two years old, and was concertmaster of Koussevitzky's orchestra in Moscow. He had played with the Boston Symphony since 1925. As a mark of tribute to their fellow player, the members of the orchestra stood in silence for one minute at rehearsal when word of his death had been received.

EMMANUEL MOOR

Emmanuel Moor, inventor of the double keyboard for the piano, died at Mount Pelier, near Montreux, Switzerland, on October 21. Born in Hungary, he studied music in Budapest and Vienna, and was well known in musical circles of London and New York.

His widow, Winifred Christie, gave a concert in Carnegie Hall last season on the Bechstein-Moor piano, using the invention of her husband.

CARL NIELSEN

Carl Nielsen, the leading contemporary Danish composer, died in Copenhagen, October 2, at the age of sixty-six. He won his way from simple beginnings to the highest musical position in his country, director of the Royal Conservatory in Copenhagen.

Nielsen's works include every form of musical composition, but he is best known for his five "program" symphonies. Shortly

before he died, his opera, Masquerade, was revived at the Copenhagen Opera under the baton of Egisto Tangos. Nielsen's death is an irreparable loss to Scandinavian music.

ROSWELL H. FAIRMAN

Roswell H. Fairman, bandmaster and composer, died at his home in Providence, R. I., on October 22. Mr. Fairman was one of the founders of the Providence Symphony Society and had been associated with that organization for twenty-seven years. He also organized and conducted the band known as Fairman's Famous Fifty, which appeared in concert.

SYLVAIN DUPUIS

Sylvain Dupuis, the Belgian composer-conductor, died recently in Bruges at the age of seventy-three. Born in Liège, he received his musical education at the Conservatoire there. In 1900 he was made first conductor of the Theatre de la Monnaie, and also led opera festivals in Cologne. Furthermore the Concerts-Populaires in Brussels were directed by him.

From 1911 Dupuis was director of the Liège Conservatoire, and later joining the Belgian Academy. He wrote many operas, orchestral works, cantatas and songs.

SERAPHINA DE M. BACKUS

Seraphina de M. Backus, mother of Ella Backus-Behr, died at her daughter's summer home at Hyannis, Mass., on October 17, in her ninety-fifth year. The late Mrs. Backus was born in Newburyport, Mass. in 1837. She is also survived by a grandson, Joseph Behr.

HARRY R. KERN

Harry R. Kern, husband of Gladys Swarthout of the Metropolitan Opera Company, died suddenly on October 20 of heart disease. He was fifty-one years old. Miss Swarthout was notified of her husband's death at Steubenville, Ohio, where she was appearing in concert.

DR. LOUIS GRASSE

Louis Grasse, dentist, father of Edwin Grasse, violinist, organist and composer, died October 14 after an operation.

SERAPHINE TAUSIG

Seraphine Tausig, the widow of the piano virtuoso, Carl Tausig, died in Dresden not long ago at the age of ninety-one. She too was an excellent pianist and attracted Liszt's attention when she was a child.

After she married Tausig, in 1864, they gave joint recitals in Austria. Following her husband's early death in 1871, she became a successful teacher in Berlin, later went to Weimar and then moved to Dresden, where she lived for many years before heart failure carried her off while she was sitting at her piano.

MAGNIFICENT

FIDDLER'S MAGIC STIRS AUDIENCE

TRIUMPH OF BALOKOVIC AT TOWN HALL

(By Wm. Asprey)
BRILLIANT virtuosity, a warm singing tone, and an alluring interpretative magnetism were the outstanding features in the artistic make-up of Zlatko Balokovic, who played the violin in the first concert of his tour at the Town Hall last night.

The second concert will be at the Sydney Town Hall on Monday evening. It promises to be a triumph for the violinist, who is playing the violin in the first concert of his tour at the Town Hall last night.

BALOKOVIC Third Recital

THE BACH PLAYING.

Paramount interest in Zlatko Balokovic's recital at the Town Hall on Saturday night was his interpretation of Bach, in the first of the three concertos, "The First," the "Adagio" and "Paganini."

FIRST GLIMPSE OF SYDNEY

ARTISTIC SUCCESS Daily Herald

BALOKOVIC'S RECITAL

Zlatko Balokovic, the brilliant Slavonic violinist, achieved an artistic triumph at his first recital in Sydney last night.

BALOKOVIC SECOND RECITAL

MOZART AND GRIEG.

BALOKOVIC CONCERT

Final Wellington Recital

BALOKOVIC GENIUS VIOLIN CLASSICS

VIOLIN CLASSICS

(By Wm. Asprey)
IN the hands of a temporary virtuoso, the violin is a most expressive instrument for every imaginable phase of emotion.

BALOKOVIC CONCERT

SUPERB PLAYING

ANGLO-SAXON RACE

M. Balokovic's Tribute

VIOLINIST'S VISIT

English-speaking Union

ENTERTAINMENTS BALOKOVIC

A GREAT RECEPTION.

The most noticeable feature of the playing of Balokovic, who made his first appearance in Sydney last night, was the artistic perfect response to the mood of the composer.

BALOKOVIC CONCERT

SUPERB PLAYING OF MOZART and Grieg

BRILLIANT SECOND RECITAL

BALOKOVIC

VIOLIN CLASSICS

VIOLIN CLASSICS

VIOLIN CLASSICS

VIOLIN CLASSICS

VIOLIN CLASSICS

VIOLIN CLASSICS

VIOLIN CLASSICS

VIOLIN CLASSICS

VIOLIN CLASSICS

VIOLIN CLASSICS

VIOLIN CLASSICS

VIOLIN CLASSICS

BALOKOVIC CONCERT

SUPERB PLAYING OF MOZART and Grieg

BRILLIANT SECOND RECITAL

BALOKOVIC

VIOLIN CLASSICS

VIOLIN CLASSICS

VIOLIN CLASSICS

VIOLIN CLASSICS

VIOLIN CLASSICS

VIOLIN CLASSICS

VIOLIN CLASSICS

VIOLIN CLASSICS

VIOLIN CLASSICS

VIOLIN CLASSICS

VIOLIN CLASSICS

VIOLIN CLASSICS

VIOLIN CLASSICS

VIOLIN CLASSICS

VIOLIN CLASSICS

VIOLIN CLASSICS

VIOLIN CLASSICS

BALOKOVIC Distinguished Violinist

REACHES SYDNEY BY YACHT

VIOLIN CLASSICS

VIOLIN CLASSICS

VIOLIN CLASSICS

VIOLIN CLASSICS

VIOLIN CLASSICS

VIOLIN CLASSICS

VIOLIN CLASSICS

VIOLIN CLASSICS

VIOLIN CLASSICS

VIOLIN CLASSICS

VIOLIN CLASSICS

VIOLIN CLASSICS

VIOLIN CLASSICS

VIOLIN CLASSICS

VIOLIN CLASSICS

VIOLIN CLASSICS

VIOLIN CLASSICS

VIOLIN CLASSICS

VIOLIN CLASSICS

"The audience sat enthralled."
—*Boston Post*

"The adults were as obviously
enthralled as the children."
—*New York World*

A Record Month
of
**GUY MAIER'S
CONCERTS**
for
YOUNG PEOPLE
and
MUSICAL JOURNEYS

- Oct. 26 Waynesburg, Pa.
(2 concerts)
" 27 Beaver Falls, Pa.
" 28 Lima, Ohio
" 29 Danville, Ill.
" 30 Peoria, Ill.
Nov. 2 De Kalb, Ill.
" 3 Mason City, Ill.
" 4 Joplin, Mo.
" 5 Tulsa, Okla.
" 9 Wichita, Kansas
" 10 " "
" 12 Springfield, Ill.
" 13 Louisville, Ky.
(2 concerts)
" 16 Clarksburg, W. Va.
" 18 Dunkirk, N. Y.
" 20 Decatur, Ill.
(2 concerts)
" 22 La Grange, Ill.
" 24 Ann Arbor, Mich.

Four "Musical Journeys"
in
New York City
Dec. 29, 30, 31, Jan. 2
Barbizon Plaza Concert Hall
Mornings 11 o'clock

Steinway Piano

"A Fantastic Gift of Story
Telling and Music Making."
—*Chicago Herald Tribune*

"The Pied Piper of the Piano."
—*Los Angeles Examiner*



Management
NBC ARTISTS SERVICE
711 Fifth Avenue, New York
Merchandise Mart, Chicago

SOME ASPECTS OF PHONOGRAPHY —PIANO RECORDINGS

The Machine—Sound Frequency Characteristics—Mysteries
of Timbre—Chopin's F Minor Concerto and Twenty-Seven
Etudes Recorded by Rubinstein and Lortat—Paderewski,
Myra Hess and Don Cossack Russian Choir Discs

By RICHARD GILBERT

Letters and Questions should be addressed to the Phonograph Editor

The critic is apt to speak always of the qualities and defects of the disc. What of the phonograph itself? Here is an unfortunate anomaly in several senses yet, for the present, one from which there is little or no escape. More important, perhaps, would be to direct the criticism to an appraisal of the different types of instruments available, placing emphasis on the shortcomings and advantages of various mechanisms; and showing partiality only to such models demonstrating a decided improvement in the process of accurately reproducing sound.

Today the disc is in a state of high perfection. Scientifically it is far in advance of the average model electrical phonograph. The tiny grooves on the ebony surface contain many mysteries which only a super-apparatus can resolve or properly define and the most sensitive pick-ups and dynamic speakers enlarge without annoying distortion. One thinks of the microphone as a lens, the aural analogy to the camera's eye. The wax being comparable to a photographic plate. And the developing fraction, so to speak, of phonography may be likened to the science of photographic printing and projection. In short, the art of reproducing sound has not yet reached the stage of impeccability achieved in the art of recording it.

But, as I have remarked, in writing of records one consciously finds points of commendation and fault-finding wholly in the light of the record itself, taking for granted the highly dubious supposition that the reader will play the same discs through an amplifying medium of the exact proportions as that used by the author of these lines.

Considering present conditions there is nothing—as from an acute perception of the limitations in the usual method—to be done about this irregularity. I mention it here (and will dwell on the merits and demerits of the system in the future) not so much in self-justification as in the hope that prospective purchasers of phonograph and radio-phonograph instruments will take it upon themselves to make a thorough investigation of as many different models as possible in order that a sensitive ear may be appeased. Usually exigencies of the pocketbook come first.

The sound frequency characteristics of the usual modern electric home phonograph (playing the type of records reviewed in these columns) are for the most part gratifying. Adequate reproduction of tones of from 60 to 5,000 cycles per second is possible. This gamut encompasses the human voice in all the registers, instruments of the orchestra (with the exception of the very low notes of the bass—either brass or strings—down to 40 vibrations) and all tones except those of the lowest octave of the piano-forte. Naturally, there are exceptions. Some piano records reveal notes below the fourth ledger line under the F clef. The highest type electrical transcriptions for radio ("hill and dale" cut) are capable of reproducing frequencies from 30 up to 10,000 cycles per second. Sound picture film sound track recording practically insures 0-8,500 c.p.m. However, the sound picture disc record (lateral cut and played at 33 1/3 r.p.m.), the type commonly used, is limited from 60 to 6,000 vibrations. The recent acoustic phonograph (the Victor Orthophonic, for example) provided only 90 to 4,500 vibrations while the old fashioned model (1919-24) felt the stringent confines of a range within 256 to 3,000—from middle C to three octaves above at the most. So much for a summary of frequencies; what about the mysteries of timbre?

The human voice phonographs perfectly. The stringed instruments, except in rare moments of violent pizzicato, record beautifully. Of the woodwinds and brasses only the English horn occasionally becomes a problem. The kettle drum (frequencies = 80 — 160), entirely on account of its timbre, has long been a source of difficulty but recently remarkable results have been obtained in its registration (cf. Columbia's Romeo and Juliet, Tchaikowsky). The highest note played on the piccolo, somewhere around 4,608 vibrations if recorded correctly, can be reproduced with characteristic tone, color and timbre on the highest type electrical amplifying device.

But the peculiar percussiveness and brilliant timbre of the piano, and the abundance of overtones, have made this instrument the bugaboo of recording engineers. Not so long ago piano records were approached, if

at all, with disdain by most musicians—unless, of course, there was a royalty check connected with the relationship. As I mentioned in the first article of this series some admirable results have been achieved lately with piano phonography. The past two years of recording endeavor have enriched the record library with some particularly faithful facsimiles. It is now quite possible and desirable to study technique and interpretation as exemplified by most all of our major pianists by means of records. It is necessary no longer to avoid the pedal or to give undue proportions to the music being enregistered. The microphone is placed advantageously at a proper distance from the performer and the music played exactly as it would be on the concert platform. It is up to the laboratories to experiment, the artist is free. The following are fine examples of present day excellence in piano phonography.

Victor

Arthur Rubinstein has recorded three famous concerti for the English His Master's Voice company: the Brahms work in B Flat, op. 83; Mozart's Concerto in A Major, K488; and the recent Victor domestic release, Concerto No. 2 in F Minor, op. 21, of Chopin. The Brahms concerto, published in America over a year ago, is, phonographically speaking, the least successful of the lot. Albert Coates conducted the London Symphony Orchestra in that work; John Barbirolli directs the same orchestra in the Mozart and Chopin. The Concerto in F Minor (Victor Album No. M-110) has been recorded with unusual skillfulness. Rubinstein carries the complexities and brilliant details of the work with a warm, noble, singing tone. His touch is decisive and bright without the hard or glassy quality sometimes caused by recording. The phrasing is more or less conventional as is also the dynamic treatment. On the whole I would call this a brilliant, external reading which somehow misses the poetic delicacy engendered by Marguerite Long in her Columbia recording of the same work. The tone of the orchestra is exceptionally canorous; Barbirolli is always in perfect coordination with the soloist. Thirty-four bars are cut from the introduction of the Allegro (Two Piano Arrangement: G. Schirmer), two bars at the end of side one are repeated—fortunately, because, this is the worst break—when the disc is turned and there is a slight alteration in the ending of this movement. The other parts are complete, the remaining record breaks nicely managed. Rubinstein excels in the Allegro Vivace, seeming to revel in its decidedly Polish color. As for the Larghetto, which Huneker describes as poetic, mellifluous and serene, I prefer Mme. Long's playing. The concerto occupies seven sides, the eighth being devoted to a beautiful performance of Chopin's Waltz in C sharp Minor, op. 64, No. 2, by Rubinstein.

Paderewski's latest record, on the November list, is a revelation of many things; not least among which is the finest piano recording to come from the Victor studios. The familiar Nocturne in E Flat, op. 9, No. 2, and the Mazurka in C Sharp Minor, op. 63, No. 3 (Chopin) are interpreted in the Polish master's most finished manner. Compare this record (7416) with Godowsky's playing of the Nocturne (Columbia 67563D). Among other things will be seen the manner in which piano recording has advanced in two years. Paderewski's delicate pianissimo and his broad forte are definitely captured. Listen to the left hand as it helps provide the harmony upon which the melody floats in the ending of the Nocturne.

Columbia

Robert Lortat—"one of the most distinguished and highly-considered of French pianists," (so the note in the brochure accompanying the album of twenty-seven

Etudes, issued by Columbia, state) is not a newcomer in the recording field. He has been represented for some time in the Columbia Masterworks Series by his recordings of the Preludes (complete). The microphone has been more propitious to his recent playing of the Etudes (Columbia Album No. 163). Lortat displays an impeccable technique and his interpretation, inclined only now and then toward virtuosity of an individual nature, is literally produced. The records become doubly valuable to the student for just this reason. The numbers from op. 10 and op. 25 are augmented by the three etudes composed for the Method of Moscheles and Fétis. These later numbers are erroneously described on the record labels as "posthumous" etudes. James Huneker's notes on the etudes, as they appear in the Schirmer edition of Chopin's complete works for the piano, are included in the brochure accompanying the eight 12-inch discs. I must repeat that this is a perfect set of records, in every respect, for the young piano student. The recordings will not act so much as models of interpretation as they will otherwise assist in the appreciation and deeper perception of the music.

Myra Hess adds two more readings to her growing list of records: Schumann's Vogel als Prophet and Palmgren's Cradle Song (2512D). Miss Hess's recordings are of the finest quality and it is impossible to cavil with her exceptional artistry.

So much for the pianists. The Don Cossack Russian Male Choir, whose first concert of the new season was reviewed in last week's Musical Courier, have made An Old Polka (Dobrowen), Two Cossack Songs (arr. Jaroff) and Panihida (Funeral Dirge—arr. Tschesnokoff)—all works prominent in a highly interesting repertoire. The phonography of this unique ensemble is delightfully effective.

Piatigorsky's Concerts Abroad

Gregor Piatigorsky, Russian cellist, who begins his third American tour in January, played October 2 and 4 at the Museum Concerts in Frankfurt under Richard Strauss; October 7, a recital in Ludwigshafen; 12, in Berlin; 19 and 20, in London; 24 and 25, in Brussels, and 29, in Copenhagen. His November dates are: 2, Bucharest; 4, Lemberg; 6, Warsaw; 9, Kiel; 11, Stockholm; 18, Winterthur; 20, The Hague; 22, Rotterdam; 23, Amsterdam; 25, Dordrecht; 27, The Hague; and 29, Rotterdam. The first ten days of December find him in Italy, playing in Rome, two concerts in Florence, and in Genoa, Milan, and Padua. On December 11 he will be heard in Trieste, 12 in Fiume, 13 in Ancona, and 16 in Karlsruhe.

Are You Ambitious?

For a Teacher's Certificate
of Piano Technic?

apply for the

Von Unschuld's

MODERN PIANO TECHNIC

(By Correspondence)

A NORMAL Course of Thirty Groups of 100 lessons, explaining the teaching of modern technical training necessary for the pianist of today, from the beginning to the highest grade, accompanied by a nine year graded course.

EACH LESSON fifty cents, or fifty dollars, plus postage, for entire course of 100 lessons.

TWO TRIAL lessons for \$1.05 to be accompanied by application.

THE STUDENT, after signing for the course can remit in five dollar installments for ten lessons, the course to be taken within a year.

AFTER satisfactorily completing this course, the student is entitled to a teachers' Certificate in technical training for piano awarded by the Von Unschuld University of Music, incorporated under the laws of the District of Columbia. Licensed by the Board of Education, D. C., under the provisions of the Act of Congress, approved March 2, 1929, relative to degree conferring institutions.

Address: Von Unschuld Normal Course
1644 Columbia Road, N. W., Washington, D. C.

**IRENE
WILLIAMS**

Prima Donna Soprano

Opera—Oratorio—Concert

Address all communications to 15 West 74th St., New York



©G. Matford Keisler



DAN GRIDLEY

TENOR

In Recital at Town Hall

NEW YORK • October 18th

Lauded by Critics •

FROM THE NEW YORK PRESS

PRESS COMMENT

Mr. Gridley is above all an intelligent singer. He seeks in a dignified and direct manner for a simple presentation of song, with none of the posturing and flourishes affected by too many concert-giving tenors. In addition to this admirable approach he is genuinely musical.

NEW YORK
TIMES

Mr. Gridley, in his Town Hall recital, demonstrated a robust and brilliant voice, with delivery proving careful study and enunciation of eminent clarity.

N. Y. TELEGRAM
Pitts Sanborn

He had manifestly given much care and thought to the preparation of his program, which was well out of the beaten track and full of interest to the lover of intimate lyrics. None of the songs were hackneyed and all were worth hearing. Mr. Gridley is an intelligent interpreter of lieder and possesses a voice of sympathetic quality.

NEW YORK SUN
W. J. Henderson

Mr. Gridley's sense of style is almost infallibly correct. It is a pleasure to hear Mozart's difficult "Il mio tesoro" sung with such distinction of manner.

N. Y. HERALD
TRIBUNE

His is a ripe artistry, combined with those qualities of musicianly understanding and application that spell complete accord with the composer's intent.

N. Y. AMERICAN
Grena Bennett

He is an intelligent singer and knows how to make his voice tell in the interpretation of a song. A large audience showed its pleasure with much applause.

N. Y. EVENING
JOURNAL
Irving Weil

This versatile artist presented a rich, varied program, which included a group of German lieder by Bach, Trunk, Mahler, Marx and Strauss, in which his beautiful, well trained voice and noteworthy delivery were demonstrated in a marked degree. In the German numbers, Mr. Gridley showed deep understanding and flawless diction.

NEW YORKER
STAATS
ZEITUNG

FUTURE BOOKINGS

PHILADELPHIA ORCHESTRA at Philadelphia
Gurre-lieder by Schoenberg, January 15th, 16th and 18th.
Leopold Stokowski, conducting.

OUTSTANDING
ENGAGEMENTS
FOR
THE YEAR

SOCIETY OF THE FRIENDS OF MUSIC at New York
Artur Bodanzky, conducting.
December 20th . . . Christmas Oratorio . . . Bach
March 20th . . . St. John's Passion Bach

CLEVELAND ORCHESTRA at Cleveland
Nicolai Sokoloff, conducting.
April 7th, 8th and 9th . . . The Children's Crusade . . . Pierne

NEW YORK ORATORIO SOCIETY at New York
Dream of Gerontius by Elgar, March 14th.
Albert Stoessel, conducting.

MANAGEMENT Richard Copley

10 East Forty-third Street

New York, N. Y.

We May Dislike It, But It Is Here

(Continued from page 7)

The songs of John Alden Carpenter, Walter Golde, Charles Haubiel (many of which are both unpublished as yet and unsung), the piano pieces of Abram Chasins—but to summarize is impossible; there is much more than any one of us will ever know.

One solid realization that American composers are bringing home to roost is the inclusiveness of art. They are stretching the fabric of music to include a new American phase, with new effects, new messages; and excepting that the fabric breaks, necessitating a retiempering somewhere, we may expect a millennium of music making in America that Europe will have to accept, admire and respect.

Meanwhile, we have an American music distinctly expressive of ourselves; a music not made for sensationalism, but for native expression through individual impulses. We may dislike it at first, but it is here. We should take definite steps towards giving it a hearing, if not a present acceptance, and should not begrudge the makers of it at least the applause they deserve for a talented labor of a sort that brings no emolument except their own satisfaction in having trod unmowed prairies.

Recital Series for Juilliard Concert Hall

The artists' recital series in the concert hall of the new building of the Juilliard School of Music, New York, comprises eight concerts: November 25, Fraser Gange; December 16, Felix Salmund; January 6, Harold Bauer; January 27, Louis Persinger; February 17, Beryl Rubinstein; March 9, Nina Koshetz; March 30, Rosina and Josef Lhevinne; April 30, Paul Kochanski. There are also being formulated a series of chamber music recitals and a series of young artists' concerts, each a course of eight events. All three of these courses will be open to the public at a subscription fee, no tickets being issued for individual recitals.

The lectures in the new building were inaugurated October 27 when John Erskine spoke on the Materials of Poetry. Mr. Erskine is to give ten lectures in all, one every Tuesday afternoon until January 5.

Master Institute Offers Courses for the Blind

Malcolm Coney, blind pianist, recently gave a recital in Oklahoma City. His program included numbers by Bach, Gluck-Saint-Saens, Brahms and Raff. Mr. Coney was heard in recital several times last year in New York. He has been for two years a pupil of Sina Lichtmann of the Master Institute of Roerich Museum, New York.

\$1,000 FOR SYMPHONIC WORK

The Hollywood Bowl management again offers \$1,000 for a symphonic work, contestants to submit full scores before March 1, 1932. Address: 7046 Hollywood Blvd., Hollywood, Cal.

Ten years ago a special method, conceived by Maurice and Sina Lichtmann, for the teaching of the blind was inaugurated by the Master Institute, and has since been consistently practiced there. Last spring the trustees of Roerich Museum decided to form a division of the library devoted to Braille music and literature. The department for the blind plans to greatly extend its course in music as well as in literature, journalism and sculpture.

English Singers Open Seventh American Tour

The English Singers of London opened their seventh American tour at Great Neck, L. I., October 23. They appeared at Town Hall, New York, October 25, after which they left for a tour of schools and colleges throughout the country. These include Andover Academy, Colgate University, Smith College, Williams College, Hollins College, Alabama State Normal, Mississippi College for Women, University of Wisconsin, University of Indiana, Oberlin College, Principia College, Cornell University and Columbia University. At Christmas time the English Singers will give their usual series of carol programs. The ensemble is made up of Nellie Carson, Flora Mann, Lillian Berger, Norman Stone, Norman Notley and Cuthbert Kelly.

Paris Enjoys Hanna Butler's Pupils

PARIS.—Three of Hanna Butler's pupils gave a joint recital in the small concert hall of a music school in Paris early in October and were warmly greeted by an audience which completely filled the place. Marjorie Livingston, whose progress during the past two years has been pronounced, sang songs by Bachelet and Grovez in French, as well as Bruch's Ave Maria, and the Hall of Song aria from Wagner's Tannhäuser, in German. As an extra number when recalled to the platform she gave the Valkyr Cry effectively. Mildred Robinson did two selections by Massenet and Hahn, and joined Count De Filiqué in the duet from Massenet's Thais. The promising young baritone was afterwards heard in solos by Ferrari and Messager.

A few days later Marjorie Livingston re-

peated her program at one of the Sunday afternoon concerts at the American Woman's Club of Paris, assisted by Mildred Robinson, soprano, and Constance Lucas, violinist. The audience again showed its approval by demanding extra numbers from the brilliant young soprano. She returns with Hanna Butler to Chicago later in October. C. L.

Guy Maier to Give Twenty Concerts for Young People

Guy Maier is scheduled to give twenty of his Young People's Concerts within a single month beginning October 22. He will tour through the states of Pennsylvania, Ohio, Illinois, Missouri, Oklahoma, Kansas, Kentucky, Alabama and Louisiana.

Some of these are piano recitals with explanatory comments about the music played. Others are Musical Journeys, illustrated with slides giving a historical background to works by Mozart, Brahms and Strauss. These slides were made from photographs taken by Mr. Maier in Bavaria and Austria last summer.

Mr. Maier has also prepared a series of illustrative slides to go with Debussy's ballet, The Romance of the Toy Chest. Novelities on his programs for the season include Carl Preyer's transcription of Johann Strauss' Thousand and One Nights Waltzes; Voormolen's Four Animals; Ibert's Water Carrier; Grieg's Funeral March from Bergliot; an unknown Mozart Gigue and Adagio; Klauber's The Rookie Squad; and Gossec's Tambourin.

Mr. Maier is also allowing students who wish to play for him an opportunity to do so on the stage of the hall immediately after the concert.

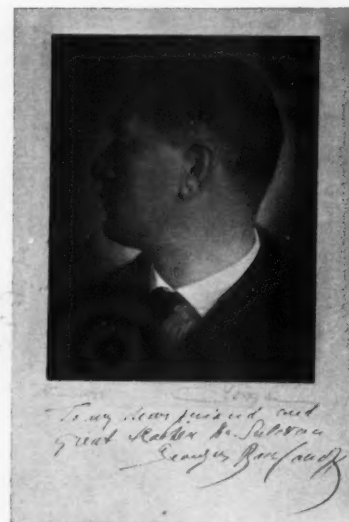
In order that he may carry on his concert work, the University of Michigan, where he is head of the piano department, has granted him a leave of absence for the year. In the spring he will go to Norway, Central Germany, Spain and the island of Majorca to get additional material for his Musical Journeys.

Peralta Scores in Harling Opera

When Frances Peralta sang Harling's Light of St. Agnes in Norwalk, Conn., recently, the performance was attended by a representative audience that gave the former Metropolitan Opera soprano and the other members of the company an enthusiastic reception.

The Norwalk Hour, in commenting upon Mme. Peralta's portrayal, said: "Mme. Peralta is one of the greatest singers who has ever appeared in Norwalk. Her Carmen, Aida and Leonora are memorable performances at the Metropolitan and she is regarded as one of the finest singing-actresses in contemporary music. Known the world over as the best Toinette of A Light of St. Agnes, she justified the estimation from her

ENGAGED BY REINHARDT



GEORGES BAKLANOFF,

Russian baritone, formerly of the Chicago Civic Opera, has been engaged by Max Reinhardt for the four leading baritone parts in his forthcoming production of the Tales of Hoffman, which will open November 20 in Berlin at the Grosses Schauspielhaus, under the musical direction of Leo Blech, and is scheduled to run nightly for the entire season. Mr. Baklanoff spent the past summer at his villa in Bruckmühle near Berlin after a strenuous season during which he sang more than fifty guest performances throughout Europe, including four appearances at the Charlottenburg Opera. Mrs. Daniel Sullivan, wife and associate of Dr. Daniel Sullivan, New York vocal teacher, went to Berlin for the express purpose of preparing Mr. Baklanoff for the Hoffman roles. Dr. Sullivan, who has coached the baritone for many years, both here and abroad, remained in New York, where he conducted a large summer class.

sensational performances yesterday afternoon. It was a vivid occasion for Norwalk music lovers and they were charmed with Mme. Peralta's glorious voice and acting technic."

For the second half of the program Mme. Peralta sang a group of Spanish songs, one with the accompaniment of the castanets. Alda Astori and Harvey Brown were at two pianos.

A. Y. CORNELL

TEACHER
of
SINGING

TONE PRODUCTION
BREATHING
RESONATION

607-608 Carnegie Hall, New York

Summer School, Round Lake, N. Y., June 27-August 13

Send for Pamphlet Circular



VERNA OSBORNE
Moonbeams, The Choir Invisible,
Soloist, Bamberger Little Symphony,
Philip James, conductor
September 4, 1931



FORREST LAMONT
Leading Tenor, Chicago Civic Opera
Company



ETHEL CLARK
in Leading Roles with Civic Light
Opera Company



EARL WALDO
Soloist, Fifth Avenue Presbyterian
Church, New York. Singing on NBC
programs: National Grand Opera,
National Light Opera, National Ora-
torio Society, Mobiloil program

Louis Masson Heads Paris Opera Comique

Interesting Repertoire Promised— Picturisque Gathering at Musical Courier Tea

PARIS.—The important musical news of the week comes from the Opera Comique. It has to do with that theater's management and program. M. Louis Masson, some years co-director of the Opera-Comique, now is to be the sole director. Big things are expected from the move, for M. Masson has long since proven that he can function importantly provided he has his own way. And now that he is to have it, and already has, he has set about a complete renovation of the famous playhouse with a view to bringing the quality of its performances up to their pre-war standard (higher if possible) and making it once more the pride of Frenchmen and the joy of tourists.

The staff is to be changed or reanimated, new scenery and costumes and lighting effects are to be installed, only the most competent artists available are to be engaged, the repertoire is to be increased and brightened up, and M. Masson has even gone so far as to work out a plan whereby the Opera-Comique orchestra will have a chance to practice now and then, a luxury to which they are no longer accustomed and to which people are hoping they will soon get used.

A VARIED REPERTOIRE

In his choice of the season's program, M. Masson has revealed a desire to appeal to a wide variety of tastes; a good many of the older masterpieces are to be dusted off and tried again and a number of late works by modern composers are also to be created. The new regime commences October 10, with a revival of Cimarosa's masterpiece, *The Secret Wedding*. Among the eighteenth century works to follow are *Les Pelerins de la Mecque*, Gluck's only comic opera; *The Marriage of Figaro*, Mozart; *Les Voitures versées*, Boieldieu; and *Maison à Vendre*, Dalayrac. *Carmen* is to be put on in a new version, entirely restaged and re-mounted under the direction of M. Albert Carré. After which the customers are to be treated to *The Pearl Fishers*, Bizet; *The Bartered Bride*, Smetana; *Habanera*, by Raoul Laparra; *Cantegril*, Roger Ducasse; *La Peau de Chagrin*, Charles Levadé; *Le Hulla*, Marcel Samuel-Rousseau; and finally *Pré aux Clercs*, by Herold, a celebrated piece of the comic opera repertoire and which has not been heard in many years.

NEW WORKS IN PROSPECT

Among the season's creations are *La Belle de Haguenau*, Maurice Fouré, which M. Masson brought out with unusual success while director of the Trianon-Lyrique; *Eros vainqueur*, Pierre de Breville; *Le Diable Amoureux*, M. Roland Manuel; *La Femme Nue*, M. Henry Fevrier; *Le Roi Bossu*, Mlle. Elsa Barraine, a Rome Prize scholar; *Oedipus Rex*, Stravinsky; *Antigone*, Arthur Honegger; *Vendémiaire*, M. Marcel Tre-mois; and *Les Comedies Goldoniennes*, Malipiero. Choral-ballets to be created are *Reflets*, Florent Schmitt; *Contes d'Asie*, Hector Fraggi; *Venetian Scenes*, M. Delvin-court; *Banquet*, M. Larmanjat. Mary Garden is to create an opera in December, but its title and the name of its composer are not yet available. The orchestra conductors of the season are MM. Louis Masson, Albert Wolff, Maurice Frigara, Georges Lauwer-yens, Fourestier and Cohen.

ENTER THE CONCERTS

Our concert-season opened last week-end, three orchestras officiating. Attendance was good, people had the same old interest in the same old works, the orchestras played as they have these many years now and everybody seemed more or less satisfied. René-Baton has returned to the directorship of the Pasdeloup Orchestra, and he is being counted on to make something of that band; there is no reason why he should not for he knows his business, is a musician down to the ground and has box-office power. His first pair of concerts was well-received. Soloists were Marcel Ciampi (Beethoven concerto in C minor for piano) and Vanni-Marcoux, who sang the first performance of *Two Horace Odes* by Tremois.

The Lamoureux Orchestra conducted by M. Albert Wolff, opened with programs of Wagner, Beethoven, etc. The Poulet Orchestra under M. Gaston Poulet had the first audition of *Divertissement Provençal*, by Henri Casadesu, and M. A. Uninsky as the piano soloist in the Liszt concerto in A.

MUSICAL COURIER VISITORS

Among those who called at the Musical Courier headquarters last week were Gaston Brenta (Brussels), Belgian composer, writer, conductor, and director of Belgian State Radio; Maurice Eisenberg, American 'cellist; Paul Laloz, a leading French actor; Marguerite Roesgen-Champion, French harpsichordist, pianist, composer; and your correspondent's weekly tea, Wednesday afternoon, was attended by Alexander Tans-

man, Polish composer, and Mrs. Tansman; Charles Grelinger, Dutch composer, conductor, lecturer; Mignon Nevada, soprano of Covent Garden, La Scala, etc.; Ruth Crawford, American composer (Chicago); Alfred Galpin, American composer, and Mrs. Galpin; Mark Wessel, American composer; Petro Petrides, Greek composer; Marc Berthomieu, French composer; Charles Boyan Ikonow, Bulgarian composer; Allen Smart, American writer; and Michel Gibson, American violinist.

Messieurs Tansman, Wessel and Berthomieu played a number of their piano works at the tea and were fêted warmly.

IRVING SCHWERKE.

Novelties on Manhattan Symphony Programs

The Manhattan Symphony Orchestra, Dr. Henry Hadley, conductor, will embark on



FLORENCE STAGE,
pianist, the soloist of the first concert of the
Manhattan Symphony, November 1, at the
Waldorf Astoria, New York.

its third season on Sunday evening, November 1, at the Waldorf-Astoria, New York City.

The first program will include two interesting members—the Bach prelude and fugue in G minor for violin solo, transcribed for orchestra by André Polah, which was recently conducted by Dr. Hadley in Philadelphia. The other number will be *Oedipus Tyrannus* by John K. Payne, composed in 1881 for Harvard University and said to be a worthy example of the pioneer composition of that period.

At the second concert, November 22, Marechal, the French cellist, will play the Honegger cello concerto.

Toledo to Hear Noted Artists

The Toledo Civic Music Association has announced that through the generosity of the National Civic Music Association, of which Dema E. Harshbarger is president, Toledo will have on its course of concerts internationally known artists.

When the bank in which the local association had deposited its funds with which to meet the expenses of the course failed, the Toledo predicament was placed squarely before the National Civic Music Association and its president wrote to each artist asking their cooperation. Four of the six artists engaged responded favorably and the course began with the concert by Gladys Swarthout a week ago. The willingness of these artists to come to the rescue of Toledo's music lovers became a subject for editorial comment in the Toledo press, which also lauded Dema E. Harshbarger and her organization.

Peabody Conservatory Awards Violin Scholarship

Morris Dubin has been awarded the Milton Blumberg Memorial Prize of the Peabody Conservatory of Music, Baltimore. This scholarship was founded in 1931 by Mrs. Anna Blumberg in memory of her son, a former student of the conservatory. Its object is to make possible an additional year of violin study for a student of the conservatory whose past scholarship and industry are sufficiently meritorious. Mr. Dubin has been studying at the conservatory for several years.

Austro-American Conservatory Notes

A Society of Friends of the Austro-American International Conservatory, Mondsee, Austria, has been organized with a large enrollment. A new organization of the conservatory was effected by William H. Stephenson, recently elected executive vice-president. The officers and faculty of the con-

servatory are, with a few additions, the same as formerly. William Kienzl is honorary president; Katherine B. Peeples, president, Dr. Paul Stefan, honorary musical director. The American office remains at Redlands, Cal., in charge of Mrs. Peeples. Mr. Stephenson will spend November in America looking after the conservatory's interests.

Yvonne Gall Entertained in California

Yvonne Gall, who recently made her California debut in the leading soprano roles in *Marouf* and *Tosca* with the San Francisco and Los Angeles Opera Companies, has been the honor guest at a number of functions. The French consul, Henry Didot, and Mme. Didot gave a tea for the French singer at their Los Angeles home prior to her debut in *Marouf*. Mlle. Gall was tendered a reception, on the evening of September 30, by the Women's Committee of the Grand Opera Association. She also sang at a luncheon given by the Advertising Club at the Biltmore Hotel, Los Angeles, on the occasion of the visit of Walter H. Bennett, New York attorney. Among the soprano's Pacific Coast activities was a broadcast over Station KFI in an operatic program with the Shepherd orchestra on the NBC hookup. A dinner was given at the Hotel Vista del Arroyo, Pasadena, by Mr. and Mrs. Bevani for the soprano, who was also honor guest at a fashion review in the Fiesta Room of the Ambassador, at which many of the cinema stars acted as mannikins. Mlle. Gall was among a small coterie from the opera who were entertained on a yacht cruise aboard the "Edward L. Doheny" yacht.

Mlle. Gall's California engagements came immediately after her season at Ravinia Park, and her American appearances will continue uninterrupted for some time, as she will be heard in concert and recital in the larger cities. Recitals in Chicago are scheduled for November 1 at the Studebaker Theater and November 24 at Chicago University. In the same month Mlle. Gall will sing twice in New York—at the Plaza Artistic Mornings and in her second annual Town Hall recital. Later engagements are in Washington, Indianapolis, Stamford and other cities.

Foreign Critics Praise Gladys Mathew

Gladys Mathew, American coloratura soprano, who recently returned to America after two years spent in Europe, is preparing for an active winter. While in Europe, Miss Mathew appeared in concert, operatic and radio work in Austria, Czechoslovakia and France. She sang frequently for the state radio station in Vienna. Following one of these appearances, Leo Slezak, tenor, called her to the telephone and told her that she was "a great artist." One of the editors of the *Radio Woche*, Vienna, wrote: "This sympathetic coloratura soprano, Gladys Mathew, has a lovely, bell clear tone." Other newspaper notices referred to her as "a highly capable coloratura, charming and unusually attractive artist, a highly musical singer," while still others noted that she was a "Violetta of individual charm" and "had a finely developed culture of singing."

Eddy to Sing in Wozzeck

Nelson Eddy, baritone of the Philadelphia Grand Opera Company, will include among his roles that of Tambourmajor in Berg's *Wozzeck* when the modern German opera is given in Philadelphia, November 19, and at the Metropolitan Opera House, New York, November 24.

GERTRUDE WIEDER American Contralto



"One of the Few"

In this world
There are few—
very few—

"GENUINE CONTRALTOS"

with
"WONDERFUL VOICES"

of
"GREAT RICHNESS"

of
"UNCOMMON BEAUTY
AND POWER;"

Combined with a
"GREAT TECHNIQUE"

and
"FINE MUSICIANSHIP"

EUROPEAN AND AMERICAN
CRITICS UNANI-
MOUSLY IN PRAISE

Original press comments
upon application

SEASON 1931-1932
Available for Concerts,
Oratorio, Opera,
Festivals

For terms and dates address
Exclusive Management:
ANNIE FRIEDBERG
Fisk Building NEW YORK

INTERNATIONALLY RENOWNED HART HOUSE STRING QUARTET

Exclusive Management
COLUMBIA CONCERTS CORP. OF COLUMBIA BROADCASTING SYSTEM

The AUER VIOLIN SCHOOL Inc.

VLADIMIR GRAFFMAN, Director
Assistant to the late Professor Auer

All teachers are Authorized Exponents of Professor Auer and
graduates of the Imperial Conservatory in Petrograd, Russia.

Free Scholarships for talented students, Theory, Ear Training, Harmony

226 West 97th St., N. Y. C.

Phone: RIVERSIDE 9-6541

Boston Symphony Premieres American's Piano Concerto

Harold Morris, Young New Yorker, Plays Solo Part in Own
Composition—Heinrich Gebhard Soloist With People's
Symphony—Other Concerts and Recital Attract

BOSTON.—The first performance of a composition of an American composer by one of our major orchestras is always welcome news. For the Boston Symphony Orchestra concerts of October 23 and 24 Serge Koussevitzky, conductor, offered Bostonians the premiere of a Concerto for Piano by Harold Morris, young New Yorker, who played the solo part.

Mr. Morris, who was born "and raised" in Texas, and whose entire musical training was received in America, was previously known here only by a pianoforte recital some years ago, which the present writer was not fortunate enough to hear. Music of his has been played by several of the leading American orchestras, but of recent years he has devoted more attention to the smaller forms. The present concerto was begun three years ago.

According to his own words Mr. Morris eschews clichés, even though they emanate

from the workshops of the ultra-modern composers. He tries to clothe his musical ideas in a manner suited to their expression, as he believes. This was borne out in the performance of the Concerto. Where dissonance would serve his purpose he employed it—and exceedingly acrid dissonance was not wanting. The musical ideas were either drawn from the body of Negro Spirituals—of which Mr. Morris is fond, and which he uses as a basis for his compositions—or they are original melodies akin in mood and manner to the Spiritual.

At the first performance, which seemed a competent, not to say excellent, one, the first movement seemed the most interesting and most stimulating. The orchestration was here, as in the succeeding movements, somewhat cloudy, but on the whole well adapted to the kind of themes Mr. Morris employs. Each of the movements, it seemed to this writer, could survive judicious pruning. The work was well received by the Boston audience, which also found considerable pleasure in the production of a symphony in C major (Mozart) and Ein Heldenleben (Strauss).

PEOPLE'S SYMPHONY ORCHESTRA BEGINS

There were two concerts on Sunday afternoon, October 18, which was an indication that the musical season was off to a good, if belated, start. The People's Symphony Orchestra, conducted by Thompson Stone, began its twelfth season in Jordan Hall, presenting a Ballet Suite (Rameau-Mottl), Third Symphony (Beethoven), Piano Concerto in A major (Liszt) and Espana (Chabrier). Heinrich Gebhard did an able job in the solo part of the concerto, but the orchestral accompaniment was rather shaky. In the purely orchestral numbers the orchestra played too stodgily.

Maxim Karolik sang at the same time to a large audience at Symphony Hall. An excellent program included songs of Beethoven and Rachmaninoff, French and Italian composers, four songs by Balakirev and three by Moussorgsky, among which was the satirical Punch and Judy. Nicolas Slonimsky not only played the piano accompaniments but provided the informative and stimulating notes for the program book.

KASSMANS IN JOINT RECITAL

Nicholai Kassman, first violinist in the Boston Symphony Orchestra, and his daughter Elly, pianist, gave a joint concert in Jordan Hall on Tuesday evening, October 20. Calling in for assistance a good-sized orchestra of Boston Symphony players under Richard Burgin, Miss Kassman played the Schumann Piano Concerto, while her father played the Brahms Violin Concerto. The daughter, making her debut, was so affected by nervousness that she suffered an embarrassing memory lapse in the first movement. Her playing, therefore, while giving evidence of talent, scarcely did her justice. As if one mishap were not enough, Mr. Kassman had no sooner begun the first long solo passage than he had to stop the orchestra because of trouble with one of his strings. After several false starts, with rather frantic assistance from the concert-master, the violinist proceeded to the end of the concerto, giving meanwhile a most astonishing exhibition of iron nerve. His playing was, on the whole, better than in his recent concerts, strange as that may seem, under the circumstances.

The audience, which included many of the notables in the city's musical life, was sympathetic and applauded both performers cordially.

BOSTON SYMPHONY HONORS EDISON

To mark the passing of Thomas Alva Edison the Boston Symphony Orchestra gave a special concert on Thursday afternoon, October 22, to which the public was admitted without charge, and which was broadcast over a nation-wide hookup. The only work on the program was the Eroica Symphony of Beethoven, a piece that is said to have been Edison's favorite. The orchestra had previously made a hurried substitution of this symphony for one by Brahms, which was to have been performed the preceding evening at Wellesley.

The ceremony at Symphony Hall, which was simple and impressive, was even more touching for those who realized that a vacant chair in the first violin section was ordinarily occupied by Boris Kreinin, who had died on the morning of the concert, as a result of an automobile accident sustained a few days earlier. Mr. Kreinin had been a member of the orchestra since 1925, playing at the second desk of the first violin section. He had had a distinguished musical career in his native Russia, having been soloist and concert-master in Koussevitzky's orchestra in Mos-

cow. He had also been concert master of the Charles River Esplanade concerts in Boston in the summer of 1929.

COMING CONCERTS

The only other scheduled concert of the week, that of Vera Keane, contralto, in Jordan Hall on Thursday evening, October 22, was postponed until November 23, because of the illness of the singer.

Among the events during the past week, the Don Cossacks, Russian Male Chorus led by Serge Jaroff, were scheduled to sing in Symphony Hall on October 25; Irma Seydel, violinist, was to appear in a public recital for the first time in years, in a joint program with Cyrus Ullian, pianist at Jordan Hall on October 27; Edwin Otis, baritone, was booked for Jordan Hall on October 28; and Yascha Yushny's Russian Revue, The Blue Bird, was to play at two performances on the afternoon and evening, November 1, at Symphony Hall.

M. S.

Music Notes From Coast to Coast

Portland, Ore. That ever welcome baritone, Lawrence Tibbett, opened Selby C. Oppenheimer's local series of subscription concerts October 9. There was great enthusiasm in the Municipal Auditorium and the large audience was loath to let Mr. Tibbett go. He had the artistic assistance of Stewart Wille, piano soloist and accompanist. Manager Oppenheimer praised his Portland representative, Ruth Creed, who was responsible for the large audience.

Lucien E. Becker, F.A.G.O., has resumed his lecture organ recitals at Reed College. These interesting events are open to the public.

Jean Warren Carrick, local pianist and dean of the Dunning System, returned recently from a lengthy eastern trip. The National Association of Dunning Teachers will meet in Seattle, Wash., July, 1932.

Ruth Bradley Keiser, Portland pianist, has been appointed chairman of the program committee for the Oregon Music Teachers' Convention to be held at Bend, Ore., in June, 1932.

The Portland Chapter of Pro Musica (Ella Connell Jesse, president,) is looking forward to an active season.

William Robinson Boone, organist, recently opened his second season of Quiet Hours of Music at Temple Beth Israel.

J. R. O.

Salt Lake City, Utah. John McCormack, tenor, sang to a fair-sized audience in the historic Mormon Tabernacle on the night of October 2, his appearance being under the auspices of the Musical Arts Society. His singing was warmly appreciated, especially his folk songs. The concert was the first autumn number on the program of the Society.

Anthony C. Lund, conductor of the Mormon Tabernacle Choir of three or four hundred voices, has taken up his baton once more following an absence of seven or eight months through illness. He conducted the big choir twice on October 3, the organization doing double duty that day on account of the General Conference of the Mormon Church, the Tabernacle being filled to overflowing at each service. In the afternoon the late Evan Stephens' anthem God of Israel was sung. Stephens was conductor of the choir for many years and wrote considerable music for it.

Professor George Careless, a former conductor of the Tabernacle Choir, was honored on the night of October 1 in the Yale Ward Chapel in celebration of his 94th birthday. Careless was born in London, England, and came to Utah in 1864. He has been a musician all his life and even at his great age is still more or less active. Among those present at the Yale Ward Chapel to do him honor were Heber J. Grant, president of the Mormon Church, George D. Pyper, manager of the Musical Arts Society, and Professor Lund. A number of the hymns of the veteran musician's were sung during the evening. He is one of the best hymn writers that Utah has produced.

The Junior Musical Arts Club held its first meeting of the season the early part of the present month. LaVon Goodspeed, president, reported on the junior activities of the N. F. of W. C. convention.

The Utah State Federation of Music Clubs has already launched plans for a convention next April. Officers of the Federation are anticipating one of the best years of the organization's history. Although many states have had an annual convention Utah has not had one so far. C. W. Hosmer, president of the Federation, said contests have been held here in April but no official convention.

Florence Jepperson Madsen, contralto, returns to the Brigham Young University of Provo following an absence of several seasons, part of which time she has been in California. Her return makes the music department of the university complete. Her husband, Dr. Franklin Madsen, is a fellow member of the music staff.

Nora Fauchald's Career an Interesting One

Nora Fauchald, American lyric soprano, chosen in the Stadium Concert auditions conducted by the National Music League, Inc., as one of the soloists with the New York Philharmonic Orchestra at the Lewisohn Stadium, is a native of North Dakota. Her musical talent was discovered at a very early age and when she was fifteen years old she was already skilled as a pianist and violinist.

After a short period of study in Norway, Miss Fauchald returned to the United States to study at the Institute of Musical Art in New York City. There, after studying with Ella Toedt, she was artist graduate with honors, and was selected by John Philip Sousa as soprano soloist for the Coast to Coast tour of his band. For three years she was re-engaged for this tour, singing during this time for more than three million people.

During the last three years Miss Fauchald has sung many important engagements, appearing as soloist with the New York Mendelssohn Chorus in Carnegie Hall, with the Columbia University Choir, the Algonquin Club of Boston, with the Norwegian Singing Society of Brooklyn, and with the Norwegian Singing Society of Minneapolis as well as in recitals throughout New York, New Jersey, Pennsylvania, Wisconsin, Illinois, Minnesota and elsewhere in the East and Middle West.

For several years she has been an Honorary Member of the Rotary Clubs of America, after having sung for them at their annual conventions; she was elected "Sweetheart of Rotary" at the International Rotary Convention in Toronto.

Miss Fauchald sings all the standard oratorios. She also specializes in programs of Scandinavian music. Her repertoire includes a long list of songs and arias by master composers in English, French, German, Italian and Norwegian. She has made a short concert tour abroad singing in the important music centres of Europe. She is under Haensel and Jones' management.

SALZBURG'S OPINION OF



GLADYS AXMAN

THE SALZBURGER CHRONIK,
July 21, 1931.

The recital given in the large hall of the Mozart House by Gladys Axman, prima donna of the Metropolitan Opera Company of New York, satisfied every expectation in the fullest manner. Her voice, of dazzling splendor and under perfect control, is put to the service of a supreme vocal art and extraordinary interpretative power, rising on occasion to glowing dramatic intensity. The personality and appearance of the illustrious visitor augmented her mental and emotional endowment.

Very appealing, too, was her lavish display of varying moods in accord with the vocal and textual content of her songs, the frequent passages of great difficulty which were overcome by the singer, thanks to her sovereign technic, with wonderful ease, particularly those of Zandonai, Respighi and Buzzi-Peccia. Besides Schumann and Brahms, there was also, among others, When I Awake, by Winter Watts, developed along noble lines. Especially brilliant was the interpretation of Santuzza's song from Cavalleria Rusticana which was sung as an encore. The delighted public received, with the greatest enthusiasm, every offering of the evening, whether German or foreign.

(Signed) August Brunetti-Pisano.

Management: PAUL SYDOW
Times Building, New York

HENRI DEERING American Pianist



NOW
in
ENGLAND
GERMANY
HOLLAND

RETURNS
to
AMERICA
Jan., 1932

MARTHA W. ANGIER
Personal Representative
1324 Harbert Avenue,
Memphis, Tenn.

Steinway Piano Welte-Mignon Records

EUGENE GOOSSENS

Conductor - Composer

Acclaimed by European and American Critics

MAY FESTIVAL, CINCINNATI, 1931

The concert last evening was a brilliant success, for the new musical director of the festival, Eugene Goossens, for the choral forces of the city, comprising over 900 amateur singers, massed on the stage, and for the whole ensemble which presented with thrilling effect the Eighth Symphony of Gustave Mahler. . . . The credit for the effect of the music, especially that of the first part, must be ascribed, first, to the intensely dramatic nature of Mahler's genius and, hardly less, to the performance of the local choruses and to Mr. Goossens' truly inspired and masterly presentation of an extremely difficult but effective score. . . . There is the danger, in a work of such manifold details and mammoth proportions, of conductor and performers becoming absorbed in details and being unable to see the forest for the trees, and when it was wholly unknown this was the more likely. Mr. Goossens had not such limitations. He flung himself at and into the music. He felt and he saw its big lines. He moulded the immense choral masses and the interweaving effects of choral and orchestral tone into one immense fabric of his own shaping. The writer heard the symphony for the first time. He cannot, therefore, compare Mr. Goossens's reading with that of other leaders; he has no set of "traditions," or rather, precedents, to guide him in his estimate of the interpretation, and so much the better. He could listen with a clear and unprepared mind to the sheer effect of music and performance, and that effect was overwhelming. . . . Such a performance alone would more than justify the purposes of an internationally famous music festival.—*Olin Downes in New York Times*.

The orchestral beauty and continuity, the shaded marshalling of the chorus, the enthusiasm, the artistic generalship proclaims Mr. Goossens master of musical situations.—*Nina Pugh Smith in Cincinnati Times Star*.

The audience found the presentation overwhelming. Goossens made of the work a grandiose gesture to his auditors. Interpreted on a scale of less impetuosity, too considerate a refinement, or too great respect, inherent weaknesses in composition and conception would have stood out. In fact, it is not going too far to say that Goossens even as much as Mahler was responsible for the results attained last evening. It was the conductor reaching down to the level of the composer, fully realizing the strength and weakness of the work, and with extravagant expenditure of remarkable virility, rousing the entire ensemble to an equal display of energy.

The performance was outstanding, magnificent, monumental. Eugene Goossens, his orchestra and his choral groups have done a large work in the only way possible of success—in a large way.

Cincinnati has acquired in Eugene Goossens a conductor and musician of great talent and ability and one equal to tremendous demands whether in a frail texture of a Bach score or an epic of the nature of the Mahler.—*George A. Leighton in Cincinnati Enquirer*.

Eugene Goossens's mastery as a choral conductor has been affirmed through his direction of the Brahms "Requiem" and the Eighth Mahler Symphony.—*Nina Pugh Smith in Times Star*.

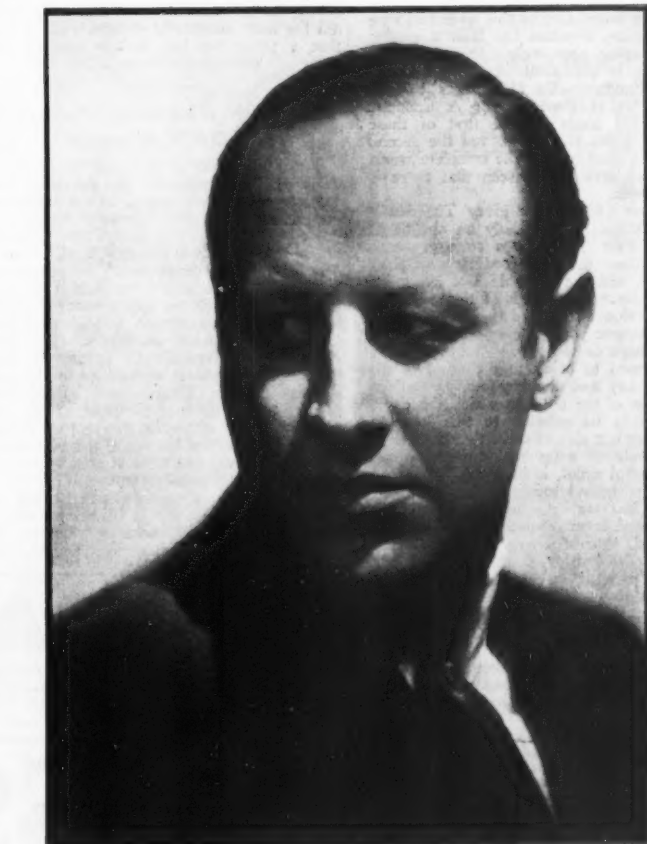
RUSSIAN BALLETS AT LYCEUM THEATRE, LONDON, JUNE, 1931

(Pu'cinella, Chout, El Amor Brujo)

Memories of the unique Diaghileff were revived at the Lyceum. The return of Eugene Goossens synchronized most happily with the production of three ballets indelibly associated with the Russian artist's name and with seasons in which the brilliant young Londoner had had a hand. . . . Under Mr. Goossens's hand the orchestra played loyally.—*Daily Telegraph*.

It was good to see Eugene Goossens at the conductor's desk once again. There is no doubt that he has complete mastery over an orchestra, and he does not let even dancers make the music get out of hand.—*Manchester Guardian*.

Mr. Eugene Goossens, fresh from his triumphs at the recent Cincinnati music festival, conducted last night at the Lyceum Theatre the first performances here of the Russian Ballet from the Theatre des Champs



DON JUAN

Mr. Goossens' new opera, "Don Juan," which, like "Judith," (first performance Covent Garden, June, 1929) has a libretto by the late Arnold Bennett, is completed and will be produced this season.

SONATA FOR VIOLIN AND PIANO

Mr. Goossens' Second Sonata for violin and piano, recently reviewed in these columns, has been played several times by A. Sammons and William Murdoch; Andre Mangeot and Yvonne Arnaud played it to the Music Society. The Referee described it as "the most seriously designed chamber work that the composer has written." The Observer says "The whole sonata is of a kind which violinists should be glad to add to the small number of good modern works."

Elysees in Paris. . . . The Lyceum Theatre was crowded with an appreciative audience who cheered all the performers and particularly Mr. Eugene Goossens. His control of both stage and orchestra was certainly remarkable.—*Sheffield Telegram*.

RUSSIAN OPERA SEASON, LYCEUM THEATRE, LONDON, JUNE, 1931

(Sadko)

Eugene Goossens is just the conductor for this work, he keeps everything up to fever pitch.—*News Chronicle*.

Great praise is due to Eugene Goossens for conducting a performance which was singularly smooth.—*Morning Post*.

With Eugene Goossens in charge of a brilliant orchestra clearly on its mettle, with the production itself supervised (and somewhat curtailed) by Sir Thomas Beecham, it was an entertainment none of us will easily

forget. . . . Enthusiasm ran high, and there were many recalls at the end of each scene, the chief ovation of the evening going most deservedly to Mr. Goossens.—*Daily Telegraph*.

Mr. Eugene Goossens conducted with cool head and clever hand, unperturbed by the predominance of 11-4 time-signatures in the score. It is a delightful score, one that Londoners will assuredly want to know well.—*Evening News*.

Eugene Goossens conducted. Called in at short notice, he put up a brilliant performance. He is the exact man for the work, and never let his restless energy flag for a moment. There was a full house and great enthusiasm.—*Star*.

Mr. Eugene Goossens was in charge of "Sadko" and secured an animated first performance.—*Ernest Newman in Sunday Times*.

Mr. Eugene Goossens, triumphantly expounding a difficult score, secured a good performance.—*Sphere*.

RUSSIAN SEASON, LYCEUM THEATRE, LONDON, JUNE, 1931

(Petrushka)

Eugene Goossens conducted, and actors and audience are to be congratulated that such an alert musician happens to be spending his holidays in England.—*Star*.

Mr. Eugene Goossens conducted the difficult orchestral score with his usual competence.—*Glasgow Herald*.

DEBUT AS CONDUCTOR OF CINCINNATI SYMPHONY ORCHESTRA, OCTOBER 15, 1931

The opening concert of the Symphony Orchestra, which is always equivalent to the opening of the Cincinnati season, was invested with exceptional importance on Thursday evening. It introduced Eugene Goossens as the director of the symphony concerts; inaugurated Thursday as an alternate symphony evening, and launched the orchestra, larger and differently arranged than before, on the season of its busiest activity and largest importance in the city's musical life. The focus of interest was, of course, Mr. Goossens, who confirmed his earlier brilliant success as leader of the May Festival. In a program of astonishing variety and uniform beauty he demonstrated beyond question that the fine traditions of the Cincinnati Symphony Orchestra are safe in his hands.—*Cincinnati Times Star*.

GOOSSENS DISPLAYS FINE MUSICIANSHIP

The most attentive audience which has assembled within memory—silent and absorbed—listened to the season's first concert of the Cincinnati Orchestra, directed by Mr. Eugene Goossens. . . .

Mr. Goossens's platform appearance has everything favorable for him. A commanding figure, an action vigorous, but without exaggeration, a cordiality which establishes between him and his audience an immediate understanding.

The orchestral beat is accurate, but without violence. It permits color and flexibility from the orchestra and promotes a really marvelous legato. The director's reading of familiar music announces profound musicianship; nor will intriguing passages of the score induce Mr. Goossens to extreme contrasts when such possibilities of scoring are contrary to the epoch and contour of the music itself.—*Cincinnati Times Star*.

The symphony was the great "Jupiter" of Mozart, admittedly one of the composer's masterpieces. Mr. Goossens read it with excellent tonal balance and, particularly in the heavenly second movement, proved himself a director who knows and loves the classics.—*Cincinnati Post*.

Complete acceptance of Eugene Goossens, his art and his personality, was the unequivocal decision of an audience that heard him conduct his first program as leader of the Cincinnati Symphony Orchestra last evening in Emery Auditorium.

Not that he was "on trial." Cincinnatians became acquainted with him through his brilliant work as musical director of the last May Festival. But at the same time, there must have been deep in the consciousness of both conductor and audience, a speculative emotion: Would intimate contact in a smaller hall and with a more transparent medium emphasize or modify first impressions?

As already stated, acceptance of Mr. Goossens is definite and final. . . .

Summing up: Eugene Goossens has demonstrated exceptional gifts as a symphonic conductor and traits of individuality and personality admirable in themselves and thoroughly acceptable to the audiences he will have, we hope, for many years to come in Cincinnati. He has been given charge of an orchestra that needs to fear no comparison in potentialities and that stands with the major orchestras of the world in actual attainment. Mr. Goossens has accepted the charge with full consciousness of its seriousness. The orchestra and the people of Cincinnati have accepted Mr. Goossens wholeheartedly and with sure confidence in his splendid capacity to "carry on."—*Cincinnati Enquirer*.

Concert Management Arthur Judson, Inc., Steinway Bldg., New York
Division Columbia Concerts Corporation of Columbia Broadcasting System
Mr. Goossens Uses the Baldwin Piano

NEW PUBLICATIONS

BOOKS

Short Outline of Musical History, by Cuthbert Harris.

A sixty-two page summary and cataloging from the earliest times to the present day; giving terse characterizations of periods, schools, and composers, with listing of their chief works. Musical instruments are also analyzed and storied in brief. (Schmidt)

Style in Singing and Song Interpretation, by James Woodside.

This work constitutes a valuable addition to the literature of vocal music for the educationalist. The book, in which valuable information is condensed into the space of thirty pages, is arranged in three parts: I. Style; II. Interpretation; III. Deportment. The sub-titles in these three divisions are: I. Rhythm, Phrasing, Melody, Accompaniment, Memorizing, Diction; II. Interpretative Conception, General Essentials, Musical Interpretative Means, Vocal Interpretative Means, Example of Application, Significant Accentuation; III. Repertoire Study, Program Building, Specimen Program.

Every problem of the public singer is dealt with in the briefest possible manner, the style of writing being akin to the unaffected language and vocabulary a teacher might use in the studio. Each phrase covers a single problem adequately, and the entire book might well be termed a ready reference guide to the memory, by which the singer may recall facts he has been told by the teacher and has partially forgotten. Mr. Woodside "brings it all back" and crystallizes it in the form of a vocalist's glossary. At the conclusion of his book he offers suggestions as to program making. (Haywood Institute of Universal Song.)

Creative Singing, by Paul Savage.

In *Creative Singing*, by Paul Savage, we are presented with a book in pugilistic mood. The author lives up to his name—Savage! He writes with vitriol, picric acid and ox gall, and wields his pen with a hand armed with knuckle dusters. No word is too harsh for his denunciation of the singers and the teachers of singing of today.

Also, he appears to have at his command various elements of the TNT variety; "Principles," he calls them, and "Creative Force." This latter is something terrible indeed—awe inspiring! We are warned of its dangers: "Creative Force is irresistible and will crush us ruthlessly when we do not recognize and cooperate with it." (P. 5.)

As for the principles—"Trinity of Principles" as our author calls them—they are Force, Wisdom and Love, or Power, Thought and Beauty. (When anybody begins to talk about Love! . . . But we had better not go into that.)

To give a general idea of Mr. Savage's thought, here is one on artistic temperament: "The present artistic temperament, which is a combination of greed for money and power, politics and the sex instinct, will then be relegated to the garbage incinerator where it belongs." Again: "The chimpanzee is utilizing the process adopted by man and called education. It is generally a blind copy of another's knowledge . . ." That is on page 43. On page 97 it is contradicted: "Example is the greatest teacher . . ."

As a matter of fact, Mr. Savage is not so radical. In spite of the strange language he employs in the expression of his thoughts, he has set down merely a series of reflections that differ in hardly any way from the traditional. Of the 180 pages in his book,

sixty are devoted to introductory (psychic) material, the balance to technic. (The Petros Press.)

Exercises in Sight Singing, by Nicola A. Montani.

There are few musicians as well equipped as Montani. He was trained as an orchestra player and has had the benefit of that routine; he is a church organist of long experience and was for several years organist and choir master at the Paulist Fathers' Church in New York; he is an expert vocal teacher in all grades, boys, young girls, adults; he is editor of an important periodical devoted to the interests of the reformed school of singing in the Roman Catholic Church (Gregorian Chant, music of the Ecclesiastical School, etc., in accordance with the Motu Proprio); he has selected and edited a book of worth-while hymns for use in the Roman Catholic Church; and, finally, he is a composer, a real one, a conservative modernist.

Upon the foundation of this wide and varied experience, Montani has built a system of sight singing, apparently intended for boy choirs. It is published in two volumes: Book I: Fundamentals (170 pages); Book II: The Art of Ensemble or A Cappella Singing (204 pages). The first of these volumes includes two parts, and the second includes the third part of the complete work. From which it is to be seen that there is more to come.

Part One (44 pages) gives The Rudiments of Music being chiefly an outline of notation. Part Two offers solfeggi based on the diatonic scale, the ordinary syllables being used, and the movable Do. The exercises—there are hundreds of them—are all confined within a very small register, so as not to endanger young voices by the use of notes too high or too low. Everywhere devices are used to bring to the mind of the singer the key and the keynote, as well as the position of the note on which the exercise starts in its relation to this keynote. Where there is a skip of more than a diatonic step, the note or notes within the skip are shown, printed small, in brackets. They are to be thought, and mentally heard, by the singer. Time and rhythm indications are clear and free from complication. Harmony is indicated, at first where the notes of the melody are the notes of the chord; afterwards in diatonic passages. All sorts of chords are given, even at the end the whole tone scale and the complex chords that arise from it.

In the second volume, Ensemble Singing, clever devices are used to help the singers to clear understanding of the "second" voice. This is at first accomplished by alternate

singing of the parts, the melody note by one singer or group, the "second" by another or others, and the parts not together but alternating antiphonal. Afterwards one group sings a sustained note while others sing the melody. And so on—the matter is too complex for brief description.

Both of these volumes are full of music with only such printed directions for its use as are absolutely necessary. Evidently Montani believes in doing, not talking. Many of the exercises are probably original, but as the work progresses there appear such names as Palestrina, Byrd, Vittoria and others, separated into "schools" of composition.

A long felt want is here filled, and teachers and choir directors should receive Montani's masterly work with gratitude. (Birchard.)

Biography of Jenny Lind

A biography of Jenny Lind has made its appearance on the bookstands, and bears the imprint of Houghton-Mifflin Co. It is the work of Edward Wagenknecht, who describes Lind as the "most famous singer who ever lived, with a fame which is still greater than that of many a singer of the present time." He carries the reader with Jenny Lind through her American tour, giving interesting sidelights along the way, not the least interesting of which is the fact that a ticket for her Boston concert was (Continued on page 54)

League of Composers Publishes Guide to Wozzeck

The publication of a Guide to Wozzeck as a special supplement to the magazine, *Modern Music*, will be one of the novel features planned by the League of Composers during its ninth season. This Wozzeck Guide, written by Willi Reich, will offer a complete musical analysis of the opera and will be published before the New York premiere, which will be given under Leopold Stokowski's direction at the Metropolitan Opera House on November 24. This brochure will be available by special purchase to the general public as well as to the subscribers of the League and of *Modern Music*. It is the only pamphlet of its kind to be published either in America or abroad and it will offer a thorough dissertation on the music of the opera taken step by step in relation to its dramatic content.

As in previous seasons the League of Composers will include in its membership a series of composers' concerts featuring the new men of promise in America and Europe,

TO SING ABROAD



GEORGE KNISELY, baritone, from the Sibyl Sammis MacDermid studios, who sailed for Italy on October 2. (Apeda photo)

as well as contemporary composers of more established reputation.

The League of Composers again will be affiliated with Leopold Stokowski and the Philadelphia Orchestra Association in the production of two stage works to be given at the Metropolitan Opera House in New York.

J. BEEK

NETHERLAND CONCERT BUREAU

Noordinde 39 The Hague

Organizes tours throughout the whole of Europe.

Own subscription concerts in 32 towns of Holland.

Telephone 114151

MALATESTA

BARITONE, METROPOLITAN OPERA COMPANY
VOICE PLACING—COACHING—OPERA—CONCERT
Studio: 233 West 99th Street, New York City Telephone: Riverside 9-3586



DON COSSACK

RUSSIAN MALE CHORUS—Serge Jaroff, Conductor

The Outstanding Musical Sensation—The World's Greatest Chorus
IN AMERICA ALL SEASON 1931-1932—NOW BOOKING

Management: METROPOLITAN MUSICAL BUREAU,

113 West 57th Street, New York City

Division Columbia Concerts Corporation of Columbia Broadcasting System

MARIA RAJDL

CHICAGO CIVIC OPERA

STAATS OPER DRESDEN

LEVITZKI

PIANIST

Management:

NBC ARTISTS SERVICE

711 Fifth Avenue New York City

Steinway Piano

"His Master's Voice" Records

HARRY

MELNIKOFF

VIOLINIST

Recital Management
Arthur Judson

Steinway Hall New York

HELEN BRETT DISCUSSES "VOCAL BLIGHT"

Helen Elma Brett, vocal teacher of New York, finds the voice problems which confront singers a most absorbing subject. Especially is she interested in what she terms vocal blight. "Blights in agriculture are scientifically recognized," says Miss Brett, "but there are very few people alert to the fact that such a thing as blight exists in the vocal world. It attacks over ninety per cent of the vocalists in their training, and, I believe, one hundred per cent eventually. I am convinced, however, that this blight is a tangible phenomenon which when understood can be successfully coped with, avoided and cured."

"A singer's blight," further states Miss Brett, "is the loss of elasticity in the muscles of the neck, which results in marring the perfection of the voice, dispelling its beauty and making it coarse and gross. This loss of elasticity is due to the fact that nearly everyone sooner or later subconsciously grips with the neck muscles in singing. This, needless to be said, should never be done. The tone must have support, but for some weird reason singers, feeling this need, thrust the burden on the throat. Eventually these muscles harden and become 'muscle bound' or spastic as the medical profession terms it. It is only the unusually sensitive ear which hears this blight in its incipient stages, but at this time it should be taken in hand and corrected because in its advanced stage only the most heroic persistence and application can overcome it."

"Carefully reviewing these statements it can be easily seen that the all important work obviously lies in the prevention and the correction of the early stages of blight. Tone production is not the vocal teacher's only problem because the vocal method does not exist that can give a person with a tight throat pure tone and vocal freedom. Hence, they must know how to keep the muscles of their pupils' throats gymnastically in condition and how to prevent this prevalent gripping."

"The old Italian masters of singing re-

jected applicants with tight throats because they knew that only free throats produce singers. It never occurred to them to attempt to change a throat condition. Once impaired, they pronounced it unfit and in the discard. By experimentation, I am convinced these tight neck muscles can be limbered by gymnastic stretching exercises, just as the hands of a pianist and the legs of a dancer can be made limber."

Miss Brett recently returned to New York from spending the past summer in France and Belgium. She says she found it most interesting to study the condition of the voices appearing on the operatic stages of Paris and Brussels. "In Paris," said Miss Brett, "a very large per cent of the singers have more or less throat grip, some of them in very advanced stages. However, as there are many very young singers among them, there are quite a few, especially women, whose throats are still elastic and free. But through general ignorance of how to produce tone, they sing what is called nasal production, thus pinching all of the mellow quality out of their voices and making them strident. This could be corrected in no time with those free throats, but the French have had this kind of production for generations and they seem to like it."

"In Brussels they are fortunate in having many young and talented artists with unimpaired throats. How valuable it would be if they had the knowledge to safeguard their perfect gifts. This same stage presented others not so fortunate. I noticed one young tenor especially, possessor of a gorgeous voice, who showed the first symptoms of this grip, manifested in labored and unmanageable production. Of course I feel the tragedy of it, knowing that he has a handicap which will limit his career, in spite of his natural talent. One who has eyes to see and ears to hear perceives this vocal blight which is slowly but surely devastating the operatic talent of Europe. What victims we are," concluded Miss Brett, "to our own ignorance." G. N.

Symphony Concerts
Resumed in SeattleConductor Krueger Begins Sixth
Season With Splendid Rendition of Brahms Work

SEATTLE, WASH.—The sixth season of the Symphony Orchestra, under the leadership of Karl Krueger, was auspiciously begun with the concert at the Metropolitan Theater, October 12. Musical Seattle is enthusiastically appreciative of Mr. Krueger's interpretations which have been made possible through his ceaseless energy and patience in molding his orchestra. This year we had the finest opening concert in our history. The spirit of ensemble and the smoothness of execution was delightful.

Mr. Krueger chose the First Symphony of Brahms with which to open the concert. The rendition was as polished and as satisfying as if it had had weeks of preparation.

The Dohnanyi Suite, Op. 19 heard for the first time in Seattle was a remarkable performance. Mr. Krueger's solo musicians shone brightly in the many opportunities that were afforded them, particularly in the Romanze of the Suite.

The Francesca da Rimini Fantasy of Tschaiakowsky concluded the program and brought especial attention to the full rich quality of the string section of the orchestra. The Fantasy was a grateful conclusion to a well planned and exceedingly successful concert. There are two other series of concerts this season for the orchestra (aside from its tour which comes at the end of the year) a Sunday afternoon series and the Saturday morning children's concerts. J. H.

Arthur Dandelot Decorated

PARIS.—Friends of M. Arthur Dandelot who recently received the French decoration of Chevalier de la Legion d'Honneur, met in his Paris home not long ago to offer him their congratulations. M. Dandelot for over twenty-five years has been head of one of the leading impresario firms of Europe, and is also known as a critic of erudition and as the author of books on a variety of musical subjects. Among other positions he holds that of Secretary of the Paris Conservatoire Orchestra. Those who greeted M. Dandelot on the occasion of his decoration comprised everybody of note and prominence in the musical world of Paris.

Another February Date for Crooks

Richard Crooks' list of February engagements has been added to by a recital appearance for the tenor in Lowell, Mass., on the seventeenth of that month. The tenor is now singing in the states of Michigan, Wisconsin, Illinois, Nebraska and Missouri en route to his tour of the Pacific Coast which starts on November 16.

Activities of Maurice Eisenberg



Maurice Eisenberg, American cellist, and his teacher Pablo Casals, studying the score of Julien Krein's new concerto for the 'cello.

One of the busiest artists in Europe is Maurice Eisenberg, violoncellist. In addition to his recital and orchestral engagements (his 1931-1932 season includes appearances in France, England, Belgium, Holland, Germany, Austria, Spain, Portugal, Italy, etc.) he is resuming his classes at the Ecole Normale de Musique, in Paris, and he will return to America in 1932-1933.

On Oct. 18, Eisenberg will be soloist with the Pablo Casals Orchestra, in Barcelona (Casals, conducting), playing a new concerto for 'cello and orchestra, by Julien Krein, a young Russian composer still in his teens. Mr. Eisenberg, with Alfred Cortot conducting, gave the first performance of the work in Paris last spring. Its success was immediate and Eisenberg engaged to produce it throughout Europe. He will also play it, with the Berlin Radio Orchestra, on Nov. 20; with the British Broadcasting Orchestra, in London, in December; and with the Paris Symphony Orchestra, in Paris, next May. Another work he is bringing out is a concerto by Marius Casadesu, which he will play with the Poulet Orchestra, Paris, on Oct. 31. He is also to appear with the Paris Conservatory Orchestra, and on Dec. 1st, will play the Chopin Sonata for 'cello and piano, with Alfred Cortot, at the Societe des Concerts Privés, Paris.

AMERICAN
CONSERVATORY
of MUSIC

Chicago—Forty-Sixth Season

Offers Accredited Courses in All Branches
of Music and Dramatic Art leading to

DEGREE—MASTER OF MUSIC
DEGREE—BACHELOR OF MUSIC
DIPLOMAS—TEACHER'S CERTIFICATES

Under Authority State of Illinois

Thorough preparation for concert, opera and teaching positions. Many special features; weekly recitals, concerts with full orchestra, lectures, etc.

Excellent Dormitories Offer Accommodations
at Moderate Rates

Unsurpassed Faculty of One
Hundred Twenty Artist-Instructors

Among these might be mentioned

Piano—Heniot Levy, Allen Spencer, Kurt Wanieck, Silvio Scionti, Louise Robyn, Earl Blair, Mabel Osmer, Tomford Harris, Charles J. Haake, May Doelling, Adelbert Huguelet, Hans Levy-Heniot, Crawford Keigwin, Olga Kuechler.

Rudolph Reuter Special Engagement.

Voice—Karleton Hackett, David Clippinger, Edoardo Sacerdote, Charles La Berge, Elaine De Sellem, John T. Read, William Nordin.

Violin—Mischa Mischakoff, Herbert Butler, Scott A. Willits.

Musical Theory, Composition—Arthur O. Andersen, John Palmer, Leo Sowerby.

Organ—Wilhelm Middleschulte, Frank Van Dusen.

Violoncello—Hans Hess.

Public School Music—O. E. Robinson, Edna Wilder.

Class Piano Methods—Oxford Course—Gail Martin Haake (resident and correspondence courses).

School of Opera—Edoardo Sacerdote.

Dramatic Art, Public Reading—Louise K. Willhour, Esther Sachs.

Dancing—Louise K. Willhour.

Theatre Organ School—Frank Van Dusen, Edward Eigenschack.

and others of equal
importance

Special Advantages

All qualified students admitted without charge to Teachers' Normal Training Class, Students' Orchestra, Vocal Sight Reading Class, to Conservatory Recitals; Musical Bureau for securing positions.

No Fee for Examination.

Moderate Tuition Rates.

Member National Assn. of Schools of Music.

Catalog mailed free on application.

American Conservatory of Music

503 Kimball Hall, Chicago

JOHN J. HATTSTAEDT
President

JOHN R. HATTSTAEDT
Sect'y and Mgr.

Associate Directors
Karleton Hackett, Heniot Levy

NEW YORK CONCERTS

OCTOBER 19

Beethoven Association

The first Beethoven Association concert of its thirteenth season was given with Yvonne Gall (soprano of the Paris Opera and the Ravinia Opera Company) Carl Deis, piano; Ossip Giskin, cello; Conrad Held, viola; Asron Hirsch, violin; Egon Kornstein, viola; William Kroll, violin, and Milton Prinz, cello as participating artists.

Arnold Schönberg's *Verklärte Nacht*, scored for two violins, two violas and two violoncellos, opened the program. This work, opus 4, startles anyone who has considered Schönberg an ultramodern for the past twenty years. When he was played in the United States for the first time by Dr. Karl Muck and the Boston Symphony Orchestra during its season of 1913-14 the audience laughed uproariously at Schönberg's radical musical utterance and deeply offended Muck. He stalked off the platform and refused to continue the concert.

This early Schönberg has aged considerably. To suit iconoclasts he is now too melodic and his music has too definite a form. *Verklärte Nacht* shows none of the unresolved suspensions, harmonic overtones and atonality which his later works exemplify.

Last week the ensemble played the composition emotionally and with accurate technique (possibly Mr. Kroll as first violinist dominated the ensemble too strongly) but the musicians were unable to kindle enthusiasm for the over-sentimental pages influenced by Wagner.

Mme. Gall, with Carl Deis as her musically accompanist, sang a group of four French songs by Georges Hüe, Maurice Ravel, Claude Debussy and Ernest Chausson for the second part of the program.

Charming and gracious in personality the soprano gave live yet delicate interpretations of this fragile music. Her French was a delight to ears dulled by the efforts of so many singers who struggle unsuccessfully with French enunciation. Mme. Gall's voice is warm, full-throated and intelligently used.

The Brahms Sextet in B Flat played by Messrs. Kroll, Hirsch, Kornstein, Held, Giskin and Prinz closed the evening of

music. This vigorous work bold in design and having at times almost a folk-tune quality, was well played by the ensemble with attack and accent precise and reading musically.

OCTOBER 20

Marion Selee

Marion Selee, mezzo contralto, appeared in the costume recital at The Barbizon. Franklin Keboch accompanied at the piano. Miss Selee presented a program of operatic arias ranging from Handel's *Julius Caesar* and *Orpheus* of Gluck to Haensel and Gretel by Humperdinck and Cadman's *Shanewis*. She wore the traditional apparel of each part portrayed and interpolated her singing with brief remarks concerning the operas. Miss Selee's voice, in spite of some limitations (noticeable particularly when pitched high) is large and capable of richness and power, and no doubt eventually will achieve greater flexibility. Her interpretations revealed talent; in the department of histrionics she should endeavor to be less conventional.

Philadelphia Orchestra

This Carnegie Hall opening concert of the regular New York series of the Philadelphia Orchestra drew its usual full quota of evening subscribers and transient visitors, and resulted in the customary ovations for Leopold Stokowski and the players over whom he presided.

The conservative program, excellently contrasted, consisted of Euryanthe Overture, Weber; Unfinished Symphony, Schubert; *Siegfried Idyll*, Wagner; *Death and Transfiguration*, Strauss.

In superb form, the conductor and orchestra distinguished themselves anew. The Weber music had suave proportion and the proper lightly romantic spirit. Depth of feeling, without overstatement, extreme clarity, and perfect balance marked the performance of the Schubert masterpiece. The pathos of the second movement could have left no hearer unmoved with its soul searching interpretation.

For sheer beauty of tone, exquisite shadings, and colorful suggestion and effect, the Philadelphians have never done anything more delightful here than their presentation

of the *Siegfried Idyll*. Stokowski surpassed himself in the production of refined and radiant sound voicing delicate poesy and emotional expressiveness. It was an achievement long to be remembered.

The Strauss pages, sonorous, subtle, and eloquent, exerted their habitual irresistible appeal when given such poignant and irresistible reading as that heard on this occasion. The present chronicler feeling almost churlish at voicing an objection where so much superlative quality obtained, states humbly that in his opinion the conductor lingered somewhat too much in the episode that describes the instant of death, with the prolonged vibrations of the cymbals; and during the finale, whose broadening is rather in intensity and exaltation than in the reluctant relaxation of tempo.

Neither the reservation just mentioned nor any other, detracted from the enjoyment evidenced by the audience for their applause boomed long and warmly whenever the opportunity offered.

Barbara Stoll

Barbara Stoll, soprano, gave the second program in the Tuesday night series of the music salon at the Barbizon-Plaza. She offered Italian numbers by Scarlatti, Caldara and Marcello, a Verdi aria and songs in German, French and English.

Miss Stoll's voice, at its best in the lower tones, is warm and sympathetic in quality. Karl von Ezerman was the accompanist.

Edwina Eustis

Edwina Eustis, contralto, and winner of the Walter W. Naumburg Musical Foundation Prize, gave her debut afternoon recital at Town Hall before an audience evidently willing to tender rousing welcome and express approval from the first note to the last.

The program, beginning with Erda's Warning to Wotan (Rheingold) passed from groups of Brahms, contemporary Italian and French, to the customary array of American writers. Of those, Miss Eustis selected Loeffler, Hageman and Carpenter.

Her voice, one of natural beauty and stirring depth, is particularly adaptable to the demands of opera, displayed in the singing of the Wagner aria, the air from *Bernberg's La Mort de Jeanne d'Arc* and in the more dramatic of the Brahms songs.

There was not quite enough abandon or lightness in Miss Eustis' singing of more gayly turned songs, and a few of the high tones had uneuphonious stressing, perhaps the result of nervousness, pardonable in a concert debutant, whose only previous experience was with the Philadelphia Opera.

Those trifling faults aside, Edwina Eustis made an excellent general impression on her audience, what with her earnestness, understanding, and exceptional sense of style.

Sylvan Levin, assistant conductor of the Philadelphia Opera, accompanied Miss Eustis and was an able aid throughout the program.

OCTOBER 21

George Reimherr

George Reimherr, tenor, offered his evening recital at Town Hall. Above all he is an accomplished singer of German Lieder, and therefore the two Teutonic groups, four songs of Schubert and four Hugo Wolf compositions, formed especially enjoyable presentations of the concert, the interpretations being en rapport with the mood and feeling of the Lieder.

Reimherr opened his program with an Italian group, compositions of Perrucchini, Vitali and Verdi. Placed between the second and final episodes of the concert was a group of English and American songs by Breitenfeld, Quilter, Cecil Forsyth, Carl Busch and Mabel Wood-Hill (who was present in the audience and acknowledged smilingly the applause which greeted her work).

Feeling (even with overstress at moments) intelligence, musical instinct and clear and correct enunciation in the languages he sang were other outstanding features of Reimherr's performances.

A large audience warmly appreciated the artist and the sympathetic assistance Evelyn Smith-Austin gave as the accompanist at the piano.

Alexander Siloti

Pupil, disciple, and exponent of Liszt, Alexander Siloti has carried on and is carrying on the traditions dating from his great master.

Now, a resident teacher in New York, Siloti emerges from the classroom once or twice every season, and makes a public platform appearance in the metropolis.

The venerable pianist effected such a demonstration on Wednesday of last week with a recital at Carnegie Hall, where he was greeted by a large audience numbering many Russians.

Siloti is an ardent transcriber and arranger and therefore his program presented some of the concert-giver's piano interpretations of three Bach organ preludes and a prelude from that composer's E flat cello suite; and also the Siloti retouchings of Liszt's *Mephisto Valse*, *Benediction de Dieu*

Maestro ARTURO

VITA

Voice Placement—Opera Coach

Studio 205 West 57th Street, New York
Tel. Circle 7-5420

dans la Solitude, D flat Etudes; and three Etudes, Fantasia, Nocturne, and Ballade (A flat) by Chopin. Some of those numbers were according to a program note, "edited by A. Siloti in accordance with Franz Liszt's indications."

There shall be no quarrel with the Siloti editings, as there can be no quarrel with the Liszt indications.

Such changes as were easily noticeable in the works played by Siloti at his latest recital did not materially alter their nature or effect. The Bach transcriptions, too, were in the spirit of the composer and their new aspect transformed them into serviceable piano pieces.

The Siloti playing has been described previously in these columns but it may be mentioned again that his readings are essentially serious and scholarly and yet invested with what is best known as "the grand manner" of the period of Liszt. The large line and a certain oratorical flourish form the leading features of the performances. His technique, while not faultless, has surprising fluency for a man bordering on the age of seventy, and likewise, he astonishes with his force and drive which occasionally lead him into some harshness of tone.

The chief significance of the concert lay in the circumstance that to those present who knew their tonal history it was doubtless an interesting experience to listen to an artist who forms a link between the Lisztian romantic period and the prosaic tendencies of our own day. For that reason, too, it meant much that Siloti played works which he must have heard from his master, the greatest pianist of all times.

A reverential reception and a great deal of applause fell to the lot of the grave and earnest Siloti.

At ten o'clock the lights in the hall were turned off for one minute as a tribute to the memory of Thomas A. Edison, and Siloti remained standing during that period.

OCTOBER 23

New York Philharmonic

Erich Kleiber further paved the way for the forthcoming (November 24) New York hearing of Alban Berg's surprising opera *Wozzeck* by giving us orchestral bits from the score at the Philharmonic concerts here last week. No matter how one views *Wozzeck*, gratitude must be felt to Kleiber for affording a chance to examine sparkling facets of the Viennese creator's gift.

At the Thursday and Friday performances in Carnegie Hall three extracts from the

American Matthay Association, Inc.

Recommends accredited personal pupils of

TOBIAS MATTHAY

in any locality for private piano instruction or school positions.

Inquiries to ALBION METCALF, Secretary, 83 Newbury St., Boston, Mass.

LOUIS PERSINGER

468 Riverside Drive
New York

A REQUEST

to

TEACHERS and MUSIC-LOVERS

I have just launched a splendid magazine for young people called "The Young Music Lover." It deals with all phases of the Arts and its aim is to get the youth of today thinking in terms of beauty. You know of my work with the young and that my efforts are creating a desire to study music from an understanding of it. I ask your COOPERATION.

Subscribe to "The Young Music Lover" and interest your pupils. It is helping you as well as the "Young Music Lover."

COOPERATE!

For eight issues—\$1.00

NOVEMBER - JUNE

113 West 57th Street, Room 1002

Fraternally,

CHARLOTTE LUND, Editor.

composer's Lyric Suite provided a new insight into the Berg cosmogony. Kleiber exhibited a Berg of flesh and blood, a contemporary but not a superultra philosopher.

There is pattern and passion in his Andante amoroso, Allegro misterioso (with its Trio estatico) and Adagio Apassionata. The paeon to abstraction, usually an article of faith in the contemporary composer's credo, is surprisingly absent. Instead, we meet a fragile, almost excruciatingly delicate weaver of mood-invoking music. This swing to the program idea leaves Berg suspended in mid-air between the ultras and the quasi-ultras, a lamentable position to be sure, but completely satisfactory to the reactionaries who found superlative enjoyment in Conductor Kleiber's unique novelty.

The Schumann first Symphony likewise reflected the sympathy and penetrating powers of the leader. We need more Schumann of this caliber in our symphony halls; unfortunately, the master of the Lied and the Rhenish, does not always encounter such careful, balanced interpreters. And a Schumann symphony, unlike others, cannot play itself. The Bruckner Andante from his F Minor (Posthumous) symphony, proved a diverting illustration of the youthful days of the composer who gave the world his monumental Eighth. Ravel's well known piano Minuet Antique sounded just what it is, in its orchestral version—a jejune bit written by an immature Ravel.

Large audiences paid tribute to the conductor and the Philharmonic at the two concerts in question and also on Saturday evening and Sunday afternoon.

OCTOBER 23

Leonora Corona

The first concert appearance of a Metropolitan Opera soprano always is an event of importance in New York City. That is one reason why Leonora Corona's debut filled Carnegie Hall on Friday evening with a large general audience and many of her sister and brother artists (in the boxes) and opera-goers.

The other reasons that drew the listeners were Miss Corona's talents and her ability to present them.

She built the program best to display her voluminous, dramatic voice, with *Il mio bel foco*, Marcello; *Tu lo sai*, Torelli; *Non mi dir*, aria from Mozart's *Don Giovanni* (all in the first group), followed by Bellini's *Casta Diva* (Norma) and tragic *De puis le jour*, Charpentier; two Brahms songs, two by Richard Strauss; a French group which included songs of Chausson, Debussy, Louis Aubert, Perillou; and final English and American selections by Guion, Marion Bauer, English, Farley, Kramer and Miss Corona's accompanist, Walter Golde.

The artist was received with insistent handclappings before she began her program, and after all her numbers. She is, aside from her singing talents, probably one of the most beautiful women to appear as a debutant at Carnegie Hall.

Miss Corona conquered her ambitious task in singing the works she had selected. The resonance of her tones, the floating quality of her voice, and the dramatic intensity with which she interpreted her difficult program made a distinct impression on her hearers. She was recalled five times after her first group, and encouraged to give encores after the songs in Part II and Part III.

The Corona voice, well under control, is full and round and the attack always keen and true. In particular she was happy in her delivery of the aria from *Don Giovanni*, which is so full of pitfalls for a singer who might be unsure of herself. Strauss' *Cecilia* was another uncommon achievement by Miss Corona, done with deep feeling and a highly intelligent blending of musical line, and meaning of text.

Walter Golde, as accompanist, was collaborator in the success of this concert debut, and added authority to the background of Miss Corona's work. His well made *A Song of the Sea*, written for Miss Corona, is brilliant and dramatic, and admirably suited the artist.

Felix Salmond

The Town Hall evening recital of Felix Salmond again demonstrated the rich and appealing resources of the cello which has been rather a neglected solo instrument in public during the past few years.

As usual in his case, Salmond departed from the beaten track as far as program was concerned, and presented some fresh, unhackneyed numbers. The French composer, Guy Ropartz, contributed his sonata, a work colorful and full-voiced in the Franckian manner, as could be expected of the Franck pupil. Harry Kaufman, pianist collaborated artistically in this number and in the two Beethoven sonatas, in C and D major, opus 102, as well as accompanying the soloist in the other works. The short offerings played with understanding, sympathy and brilliant technic, included Mondonville's *Air Tendre*, transcribed by Harry Kaufman; Dushkin's setting of a Sicilienne by Paradies; Jewish Prayer, Ernest Bloch; and a Piece in the Form of a Habanera,

Ravel. The audience recalled the English virtuoso and his pianist for encores.

Bernard Parronchi

Chalif Hall housed the recital of Bernard Parronchi, cellist. He was accompanied by Carl Pascarella, piano, and gave a lengthy program devoted with but one exception to 17th and 18th century writings. Two concerti were played: the one in D flat major by Boccherini and Haydn's D major work.

Mr. Parronchi's performance of those two compositions was not satisfactory either because of inadequate preparation or insufficient technical ability to cope with the difficult intricacies of the scores. Faulty intonation, lack of contour and dropped notes marred the playing.

Only in the slow movements did the cellist achieve a clear, resonant tone of singing quality and the desired rotundity. An *Adagio* by Carbonelli was sonorously displayed but when the music demanded agility, as in the Dittersdorf *Scherzo*, Mr. Parronchi was often in difficulty. Pieces by Frescobaldi-Cassado, Faure, Bach and Boccherini completed the offerings.

OCTOBER 24

Fritz Kreisler

There is no occasion at this late date to particularize again about the violin playing of Fritz Kreisler, who won plaudits and encores at his Saturday matinee recital in Town Hall.

The artist was in good form and gave pleasure to a large audience with his performances of Sonata, D major, Handel, with Carl Lamson at the piano; Chaconne, Bach; concerto, E minor, Jules Conus; Romance, F major, Beethoven; Rondo, G major, Mozart; Five Spanish Dances (Piece en forme de Habanera) Ravel; Jota, de Falla, transcribed by the composer and Paul Kochanski; and Kreisler transcriptions of Malaguena, Albeniz; Spanish Dance, Granados; and Danse Espagnole, de Falla.

In all those selections Kreisler's musicianship, tone and technic showed to advantage in spite of an occasional moment of scratchiness, some lapses from intonation, and intermittent wrong notes. Such deficiencies do not deter a typical Kreisler audience, however, which never fails in applause allegiance to that violinist.

The Conus concerto had not been heard here for some years. It is conventional music but euphonious and excellently put together. Another of Ravel's many excursions into Spanish rhythms and atmosphere is exemplified in the *morceaux* played at this concert. They are attractive and brightly colored compositions.

Carl Lamson furnished understanding aid at the piano.

Hortense Monath

This piano recitalist's matinee at Town Hall presented her under a new name (her married appellation), for at previous appearances here the young lady, now billed as Hortense Monath, was known as Hortense Husserl. She made her New York debut several seasons ago after a period of European study under Artur Schnabel; since then she has put in a period of tutelage here with Ernest Hutcheson.

By any name, Miss Monath plays well, as she proved in a program out of the ordinary as to content and character. The opening was Bach's Italian Concerto; followed Sonata by Alban Berg; Sonata, F minor, Brahms; Impromptu, op. 142, No. 3, German Dances, op. posth. (composed 1824, discovered 1930, and heard last Saturday for the first time in New York) by Schubert; and the same composer's Impromptu, opus 90, No. 2.

But that was not all. The program published a footnote, to wit: "The artist feels that full justice could hardly be accorded the Berg Sonata, or any new great work, through the first impressions gained by a single introduction. The fresh vitality and broad outline of this Sonata will take on marked vividness and clarity through a second hearing. It is, therefore, repeated as the closing number of the program." Certainly an uncommon (even if not unique) and courageous procedure on the part of Hortense Monath.

To dispose of this part of the program at once, it can be stated that the present reviewer felt he could do justice to the Berg work with a single hearing, and therefore he did not stay for its repetition and cannot report as to how many persons remained. The unfamiliar sonata had no opus number on the program and one expert musicologist declares that it is the first composition published by Berg. At any rate, it shows none of the extreme atonality of his best known writing, and the subject matter is so clear and conventional in form that no difficulty is experienced in following the ten minute opus through all its publication. A few acrid and grating harmonies prove that the early Berg here sowed the seeds which bore such characteristic later fruit. The sonata also shows a strong influence easily traceable to Scriabin. Altogether it is music interesting to serve in the study of the develop-

(Continued on page 52)

Do you need a Music Degree to use better PIANO TEACHING MATERIAL?



KEYBOARD FROLICS

By JOHN THOMPSON

MUSIC DEALERS everywhere report that recognized, outstanding piano teachers are using more and more SCHROEDER & GUNTHER piano teaching material.

It catches and holds the pupil's interest.

It makes teaching a pleasure for teacher and pupil.

IT GETS RESULTS!

A Few Numbers That Have Proven Their Value

Story of the Piano—Chadbourne	.35
(With Illustrations to Cut Out and Paste In)	
Butterfly Book—Bowen	.50
(Kindergarten Material)	
Introduction to the Piano—Thompson	1.00
(A Beginners Book—Illustrated)	
Let's Play—Roper	.85
(A Beginners Book—Illustrated)	
Fifty Selected Studies—Thompson	1.00
(The Best of the Master Etude Writers)	
Melodious Studies—Decevee	.75
(12 Two-page Studies in 2nd Grade)	
Sight Reading Exercises—H. Smith	Ea. Pt. .60
Musical Travelogues—Thompson	1.00
(Seven Characteristic Dance Tunes)	
Miniature Classics—Thompson	.75
(A Choice Compilation of easier Bach, Beethoven, Handel, Haydn, etc.)	

NEW! Two young American composers contribute to the field of piano teaching material.

WILLA WARD

Four Solos in Grade 2

1. Scaramouche (The Clown)
2. The Steeple Chase
3. Coolie Boy
4. After the Ball

Each 30 Cents

Be Sure You See These Numbers
They Are Worthy of Attention.

MILTON HARDING

Ten Tales in Single Notes
(Grade 1)

1. The Parade
2. Easter Morning
3. Purring Pussy
4. Katrina's Wooden Shoes
5. Little Russian Boy
6. Pop Corn
7. Hopping John
8. Elfin Play
9. Leap Frog
10. Tumbling Down

Each 25 Cents

Ask your dealer to show you these numbers or write for a descriptive circular.

Schroeder & Gunther, Inc.

Music Publishers

6 East 45th Street - New York, N. Y.

ON APPROVAL

SCHROEDER & GUNTHER, INC.,
6 East 45th St., N. Y. C.

Gentlemen—Kindly send an approval for Sixty days, publications mentioned above.
☐ Check here if Supplementary Teaching Pieces are desired on approval.

Name
Street
City State.....
Reference

C. O. 1931

Future of Leeds Festival in Doubt

Minimum Attendance Discourages Sponsors — Walton's Belshazzar's Feast Almost Starts Chorus Revolt —
Novelties by Frederic Austin and Eric Fogg

LEEDS.—Political crises, depression, and a strong dose of musical modernism, went a long way toward wrecking the Leeds Triennial Festival this year. The attendance during the three days (with afternoon and evening sessions) was shockingly bad, and the Leeds Corporation harbors grave doubts as to whether the venerable institution should not be abandoned. If that should happen, it would mean a serious and irreparable loss to English musical life, for the Leeds Festival not only commands the finest chorus in the British Isles, and possibly in all Europe, but also it gives employment to numerous British artists and encouragement to modern British composers.

In its zeal to promote the achievements of contemporaries, the Leeds Festival is remarkably progressive. Indeed, the outstanding feature this year was a work by William Walton, the young Oxford composer whose merits were first recognized by the ultra-modernists of the I. S. C. M. at Salzburg some five years ago.

William Walton, hitherto a composer of instrumental music, has invaded the sacred precincts of British oratorio with a vengeance and in company with Osbert Sitwell, enfant terrible of English literature, has smashed a few idols.

BELSHAZZAR'S FEAST

His Belshazzar's Feast, while following the Bible story of Babylon's Fall, paints its horrors with lurid realism, and shows the Children of Israel in satanic ecstasy over the plight of their enemies. Even more diabolical, however, is the difficulty of performance and there is said to have been something like a mutiny in the choral ranks before the score was mastered.

Belshazzar's Feast is no doubt an important work and English critics hail it as the most original and vital creation since Elgar's Dream of Gerontius. Though employing in moderated fashion the free polyphony of the mid-European modernists it is eminently "safe and sane," while its dramatic qualities (not unlike Honegger's King David) and its hectic climaxes ought to go far in keeping choral societies and their audiences awake. The work is set for chorus and orchestra plus baritone solos surrounded by brass instruments on either side of the stage.

BLAKE'S SEASONS SET TO MUSIC

Rather less exciting though not without good qualities was Eric Fogg's The Seasons (set to words of William Blake), for chorus and orchestra, in the same program. Eric Fogg is a young Manchesterian of twenty-eight who recently roused some interest with a bassoon concerto produced at the London Proms. For one so young The Seasons is a creditable work novel in form and orchestration though not essentially new in matter, and of course refreshingly secular.

The third novelty of the festival Frederic Austin's Pervigilium Veneris (The Vigil of Venus), was not merely secular but downright pagan. It is the setting of a fourth-century Latin poem celebrating such an un-Christian thing as the birth of Cupid. Austin has been hitherto as the arranger of the Beggar's Opera for modern production and the jump from this to the dithyrambic vein of pagan poetry is rather high. Yet there is real feeling and beauty albeit of a rather conventional kind in some of the descriptive passages and considerable power in the climaxes.

TWO INTERESTING REVIVALS

Two interesting revivals at the hands of Sir Thomas Beecham were high spots of the festival, namely Handel's Solomon and Cherubini's Mass in D minor—a work much neglected but which goes far to vindicate Cherubini as a man of genius. Solomon has been rearranged by Sir Thomas probably with more regard to the temper of modern audiences than the intentions of Handel but it gets over with a bang. The best singing was done by Keith Falkner, as Solomon (originally written for mezzo-soprano).

Sir Thomas gave the best of himself in Delius' Mass of Life (again a highly secular work with words by Nietzsche), Brahms' third symphony, and Mozart's Symphonie Concertante, for violin, viola and orchestra, with Albert Sammons and Lionel Tertis as soloists. This last was a delectable dish.

Bach's B minor Mass, which had a very fine if somewhat too monumental performance, was conducted by Dr. Malcolm Sargent. Various miscellaneous numbers included Vaughan Williams' song for chorus and orchestra, Toward the Unknown Region, Bach's concerto for two violins and Rimsky-Korsakoff's Antar, a mixture which might well result in indigestion even at so gargantuan a feast as the Leeds Festival.

R. P.

Mme. Rethberg Entertains Richard Tauber

Distinguished Gathering to Honor German Tenor

Mme. Elisabeth Rethberg and her husband, Albert Doman, gave a reception and tea last Sunday afternoon at their lovely and picturesque home at Riverdale-on-Hudson, for Richard Tauber, German tenor, now in this country for his first American tour.

When both Mme. Rethberg and Mr. Tauber were young singers at the Dresden Opera they often appeared together on the stage, particularly in Mozart performances, and recorded a number of duets for the phonograph. Last spring, when Mr. Tauber accepted the invitation to come to America, the first person he notified of his impending arrival was his old friend and colleague, Elisabeth Rethberg.

Among those invited to meet Richard Tauber at the Rethberg home last Sunday were the German Ambassador and Mrs. Friedrich Wilhelm von Prittwitz and Gaffron, German Consul and Mrs. Paul Schwarz, Mayor James J. Walker, Mr. and Mrs. Arthur Bodanzky, Mrs. Grena Bennett, F. C. Coppicus, Frank Crowninshield, Albert Morris Bagby, Mr. and Mrs. Walter Damrosch, Mr. and Mrs. Olin Downes, Dr. John Erskine, Lawrence Evans, Geraldine Farrar, Dimitri Tiomkin, Mr. and Mrs. Harry Harkness Flagler, Mme. Amelita Galli-Curci, Homer Samuels, Mr. and Mrs. Ossip Gabrilowitsch, Mr. and Mrs. Giulio Gatti-Casazza, Mr. and Mrs. Lawrence Gilman, George Gershwin, Mr. and Mrs. W. J. Henderson, Mr. and Mrs. Ernest Hutcheson, Mr. and Mrs. Fitzhugh Haensel, Dorle Jarrel, Mr. and Mrs. Arthur Judson, Mr. and Mrs. Otto H. Kahn, Mr. and Mrs. Erich Kleiber, Mr. and Mrs. A. Walter Kramer, Mr. and Mrs. Fritz Kreisler, Colette D'Arville, Mrs. Harriet Lanier, Adolph Lewisohn, Leonard Lieblich, Mr. and Mrs. Clarence H. Mackay, John McCormack, H. T. Parker, Mr. and Mrs. Fritz Reiner, Cobina Wright, Mr. and Mrs. Charles Pike Sawyer, Mr. and Mrs. F. C. Schang, Jr., Mr. and Mrs. Jack Salter, Dr. and Mrs. Sigmund Spaeth, Estelle Lieblich, Mr. and Mrs. Theodore Steinway, Mr. and Mrs. Montague Glass, Mr. and Mrs. Leopold Stokowski, Mr. and Mrs. Deems Taylor, Mr. and Mrs. Alfred Wallenstein, Irving Weil, Mr. and Mrs. Edward Ziegler, Mr. and Mrs. Berthold Neuer.

Deems Taylor Praises Amy Goldsmith

Amy Goldsmith, who is one of Estelle Lieblich's artists, came in for some excellent critical comment from Deems Taylor recently. Said Mr. Taylor in the New York American:

"Provided your faith in your own critical ability be strong enough to survive an occasional shock, you will find it amusing—as well as illuminating—to listen to an

unidentified voice, as it comes over the radio, and try to guess who it is. The experience is especially instructive if you have always prided yourself on your ability to recognize vocal idiosyncrasies. I do; and the number of times I have guessed wrong convinces me that platform personality contributes far more toward making a famous singer than most of us suspect.

"Last Sunday night, turning on WEAF, I heard a voice in the midst of Una voce poco fa, from The Barber of Seville. It was obviously a well-trained organ, and was being handled with unusual artistry and skill. High as the tessitura of this aria is, the voice was handling the top notes with comparative ease. It phrased well, its diction was good, and its intonation was above reproach.

"Now there," I said, turning to M. with the infinitesimal touch of patronage with which the professional critic always addresses the layman—now there is a good example of why certain singers are well known. You can spot a good one the minute she opens her mouth."

"Who is it?" M. asked, awed.

"I smiled tolerantly. 'Obviously, it is'—never mind who I said it was. After all, some confidences should be sacred.

"You have been listening," said the announcer, 'to Amy Goldsmith.' I never heard of her.

"Who's that?" asked M., skeptically.

"What! You never heard of Amy Goldsmith?" I was unmistakably shocked. 'Why, she's one of the most promising young singers we have. You can tell that by listening to her. She has an exceptionally good voice, and sings with intelligence and feeling. No wonder I thought it was — I. You may not have heard of her now,' I concluded tolerantly, 'but you will. Wait and see. That girl is above the average.'

"Which, saving my face, I still maintain she is."

Philadelphia Orchestra Plays Modern Works

PHILADELPHIA, PA.—Leopold Stokowski, conductor of the Philadelphia Orchestra, broke a long established precedent, when for the two weekly concerts, on Friday afternoon and Saturday evening, October 23 and 24, he presented two entirely different programs. Each was composed of all modern compositions by living composers. Many were ultra-modern and difficult of comprehension, while others were less startling and even enjoyable in parts.

For the Friday concert, the numbers were as follows: Symphony by Ferroud, Quatre Etudes by Stravinsky, Rapsodie Roumaine by Golestan, and Castilla (Poema de ambiente) by San Juan.

On Saturday evening, the program opened with Toccata by Tansman, which had many attractive moments. The second number was Symphonie by Webern. It is in two so-called movements, the first being Ruhig Schreitend and the second Variationen. This seemed most futile in every respect; no rhythm, no melody of course, except squawks and squeaks. The audience was obviously amused, and eventually became so restless that sounds of amusement and disgust became very audible. Mr. Stokowski stopped the orchestra and left the stage with some degree of vexation. Laughter was replaced by applause and the conductor soon returned to play the Variationen over again.

Deux Etudes by Vogel were interesting. The first was Ritmica funebre and the second Ritmica scherzosa. Very marked rhythm was in evidence in each and the character of the titles well depicted.

Sovyet Iron Foundry by Mossolov, was anticipated with dread by many in the audience but the actuality was not at all dreadful. The throb and beat of huge machines could be heard and the dissonances were not as bad as in many of the "modern's" offerings. It proved to be the most popular with the audience.

Following the intermission, came the symphony, Abraham Lincoln, by an American composer, Robert Russell Bennett. The four movements were written to depict the various phases of the great president's personality. First, His Simplicity and His Sadness; second, His Affection and His

Faith; third, His Humor and His Weakness; and last, His Greatness and His Sacrifice. It was a likeable work, although perhaps a bit too much alike in the mood of the first two and the last movements. The third was entirely different and essentially brighter. It was cordially received, and finely performed.

All of the numbers on both programs were given here for the first time, and several would be welcome on future programs.

M. M. C.

STUDIO MUSICALES

John Doane Sponsors Helen Bainbridge

The New York studio of John Doane, vocal teacher, was the scene recently of a recital by Helen Bainbridge, an artist-pupil of Mr. Doane. Mrs. Bainbridge began with three numbers by Tchaikowsky, Gretchaninoff and Rachmaninoff—sung in Russian, and followed these with arias by D'Albert and Barthe, Die Quelle by Carl Goldmark and Beim Tanz by Hans Hermann. Her concluding group comprised Balloons in the Snow (Boyd), La Maison Grise (Messager) and Dainty Davy (Stanford). The singer revealed a voice of pleasing quality, well schooled and fluent of tone, untaxed by the demands of an exacting program. Good taste and sympathy marked her interpretations. Mrs. Bainbridge is not a professional singer, although her training and musicianship would entitle her to that standing. She is a striking example of the artistic merit to which the non-professional, given the proper guidance, may aspire.

William S. Brady Presents Kathryn Meisle

William S. Brady, teacher of singing of New York, recently presented in recital at his studio Kathryn Meisle, contralto. This was the first of a series of studio musicales which Mr. Brady is offering. Miss Meisle sang classic numbers, German Lieder by Schumann, Strauss and Schubert, Russian songs, and a group in English by Kathleen Manning, Leo Delibes and others, including Serenade by Solon Alberti, her accompanist. There was a large audience which included many prominent both musically and socially. The next recital in this series will be November 23, when Alice Mary Anderson, soprano, and Norma France will give a joint program.

Mu Phi Epsilon Gives Musical-Tea

The first Sunday afternoon tea of the season was given October 25 at the Mu Phi Epsilon National Club House, New York City. A large group of friends heard the program which was given by Hans Ebell, Russian pianist of Boston. Mr. Ebell played compositions by Schubert, Schumann, Chopin, Scriabin and Rachmaninoff, also a group of his own compositions.

Rethberg Sails

Elisabeth Rethberg, of the Metropolitan Opera Company, sailed on the SS. Bremen, October 26, for a short vacation in Switzerland, following which she will come back to America for a limited concert tour before returning to the Metropolitan in January.

Mme. Rethberg has just completed a season of five weeks with the San Francisco and Los Angeles Opera Companies, prior to which she fulfilled a twelve weeks' season at the Ravinia Opera in Chicago. Although the soprano is as much sought after in Europe as in this country, her managers have refused offers of engagements in Paris, Berlin, Vienna, and other European cities, that she may have an unbroken vacation and well-earned rest before returning here.

Phyllis Kraeuter's Current Engagements

Phyllis Kraeuter, cellist, gives recitals next month in Detroit, November 2; St. Louis, November 8; and Red Springs, N. C., November 16.

FRIDA LEIDER



ANNE ROSELLE

CHICAGO
CIVIC
OPERA

Baldwin Piano
Victor Records

Prima Donna
Soprano
PHILADELPHIA
GRAND OPERA
COMPANY

Pilar-Morin Explains Her Art and Ideals

From Both Scientific and Artistic Angles

Her Long Career One of Achievement

The scientific work that has been done by Mme. Pilar-Morin is not generally known to the public at large. Her desire to help people with whom she comes in contact has resulted in careful study to the development of the human mind and to that of the body.



MME. PILAR-MORIN
as she appeared in Thomas A. Edison's moving picture, *Comedy and Tragedy*, made in the old Edison Studios and for which Roxy arranged the musical score for the New York premiere.

This led to a scientific discovery in breath, which she chartered as "the Waved Winged Clavier for Breath, Speech, Song and Action." "I devoted much time to proving its value to scientific men in the medical profession and with this in mind," Mme. Pilar-Morin said, "I undertook to demonstrate for certain doctors and a clergyman my

method of human reclamation. By helping sufferers from lung trouble sent to me by two doctors, an almost speechless child was aided in speaking.

"I next undertook to help a mentally defective child, who acted more like a frightened animal than a child. By kindness, power of concentration, vision, scientific knowledge and extreme patience, this case was a success. I awakened in this child extraordinary symptoms of intelligent responsiveness and was even able to have him examined by an eye specialist, though mentally unfit, and induced him to wear glasses to see and start concentration.

"Soon, too, he began to talk with some gradual understanding. Rev. Charles H. Parkhurst, who had watched the work that I did daily wrote an important article in the New York Evening Journal on the power of building up weak minds, quoting a paragraph from another article in the New York Globe, written by Dr. Lenox Curtis of New York City, which said of this particular defective case: 'Could those whose duty is to save life, put forth a scientific effort and familiarize themselves with Pilar-Morin's method of human reclamation, they would welcome this opportunity as they might welcome a beneficial revelation from the Unseen.'

Recently after hearing some of Pilar-Morin's pupils sing Dr. Frank E. Miller, New York physician, said: "In the voices which we have heard tonight, one can say that the soul of Mme. Pilar-Morin has been interborn by her system of teaching. . . I congratulate you upon your own most artistic work and I call you tonight the Queen of the soul of voice production."

Pilar-Morin's professional career has been one of artistic accomplishment both as an artist and a teacher of singing, acting, dramatic expression and diction. Her singing masters were Victor Capoul and Jean de Reszke, two of the world's greatest tenors. It was they who prepared Pilar-Morin for operatic work. While she was still under contract with Abbey and Grau, impresarios of the Metropolitan Opera, New York, where Mme. Pilar-Morin was playing on the legitimate stage, an accident to her throat stopped her vocal studies.

Fervent personal research work recovered after some time part of her singing voice. "Possibly that is why I may be considered an efficient singing and dramatic teacher and coach," she said. "My experience in the art of pantomime or silent drama, as I prefer to call it, equips me in preparing pupils for television, radio and sound motion pictures."

When Thomas Edison produced his own motion pictures, he secured the services of Mme. Pilar-Morin and starred her in several feature films. Her first picture was *Comedy and Tragedy*. Pilar-Morin still feels today the honor she had of being introduced to motion picture audiences through a special announcement thrown on the screen under Thomas A. Edison's signature. *Comedy and Tragedy* was called by critics the classic picture of the year. This was the same film that Roxy used for one of his first artistic musical settings, when he was manager of a Western motion picture theater. The *Carmen* film under the title of *The Cigarette Maker of Seville* scored another success for her. At that time a newspaper article appeared in which it was said that "whenever Thomas A. Edison was not to be found he could be seen in a motion picture theater watching the progress of his films and the acting of Pilar-Morin."

It is interesting to observe the veneration that Pilar-Morin has for three little slips of paper signed by Mr. Edison when she went to his laboratory in West Orange to explain her scientific discovery which she had charted on a blue print. Pilar-Morin named it "The Key Note Waved Winged Clavier for Breath, Speech, Song and Action." As the great inventor listened and approved the benefits of this chartered work, he traced the waves of speech movement and then drew his own chart expressing the ideas being discussed with Pilar-Morin.

Pilar-Morin is called one of the pioneers of operatic scenes sung and acted in costume, which she prepares vocally and dramatically, giving care to French, Italian, English and Spanish diction. "I try also to develop the spiritual side of my artists," the teacher said, "believing in its power for better expression and uplifting qualities, as well as a finer appreciation and feeling of gratitude. I am sensitive to reciprocity of feeling. I admire a student or artist, who has a reverence for art. Those who can study hours to analyze vision and create imagination and love it for art's sake.

"About two and a half years ago that fine artist, Marguerita Sylva, came to me in great despair. She wanted me to help

ON THE HIGH SEAS



ELISABETH OHMS AND RUDOLF LAUBENTHAL
who recently crossed on the Bremen.

her in her singing. I am happy to have been able to do what I have for her voice and to have enjoyed with her her recent successes. "Another artist I have helped is Madeleine Keltie, who has just scored a triumph at the Opera Comique in Paris as *Tosca* and *Madame Butterfly*. Ethel Fox is also an artist who says she owes her well produced voice and dramatic training as well as her knowledge of languages to me."

Pilar-Morin has, during her long professional career, played many Japanese roles on three continents attracting the attention of some of the greatest critics. It has been said, "Lucky is the student or artist who receives her excellent voice and dramatic training." J. V.

When Quality and Performance Count— You Can Depend on Red-O-Ray and Tone Craft Strings

An ever increasing number of players are recognizing the superior qualities of these KAPLAN Strings, selecting them from a host of others and depending on them in solo, chamber music or orchestra work. They find that no other strings can take their place, for their micrometer accuracy, brilliant and responsive tone even in adverse weather and unusual durability to withstand the most strenuous playing cannot be duplicated.—Teachers too are urging their pupils to use them having found that these strings help them to develop a better tone and advance more rapidly in their studies.

Your Fiddle Is Only as Good as Your Strings—

Whether you play Violin, Viola, 'Cello or 'Bass learn how Kaplan Strings will help you toward a greater enjoyment of your favorite instrument. Get a complete set of Tonecraft Strings—there is a variety of grades to suit your purse—or for extra hard wear invest in Red-O-Ray, the tough moisture-proof strings. Examine the gut strings, see how closely and perfectly woven they are, how live and resilient they feel in your fingers. Notice how the wound strings are evenly wrapped, smoothly polished and carefully finished. These are the secrets of their mellow tone and perfect blending of all four strings. Try them for a week or more and if you can't agree with us that they are the greatest strings you've ever had, return them direct to us and we will gladly refund the purchase price.

You'll find a suitable grade listed in our free booklet "FIDDLE STRINGS." Let us tell you especially about our NEW ALUMINUM D STRINGS, Aluminum D strings that will give you twice the wear, and remain clear and resonant long after the average string must be discarded. The only Aluminum strings that do not blacken your fingers.

Just clip the coupon and paste it to a post card.

GET THESE OUTSTANDING STRINGS FROM YOUR MUSIC DEALER—
INSIST ON THE GENUINE, THEY'RE SEALED AGAINST IMITATION!

KAPLAN MUSICAL STRING CO.
SOUTH NORWALK, CONN.
U. S. A.

* IF your dealer does not carry our strings, send us his name and we will repay your favor with a box of our famous ARTCRAFT ROSIN.

RED-O-RAY

MOISTURE-PROOF
GUT and WOUND STRINGS
FOR
VIOLIN, VIOLA and CELLO

Tone Craft

NATURAL COLOR
GUT and WOUND STRINGS
FOR
VIOLIN, VIOLA and CELLO

New D ALUMINUM Strings

by America's foremost string makers

RED-O-RAY
No. 535 Violin
No. 536 Viola
No. 537 Cello

TONE CRAFT
No. 435 Violin
No. 436 Viola
No. 37 Cello

KAPLAN MUSICAL STRING CO.
South Norwalk, Conn.

Place my name on your mailing list for "FIDDLE-STRINGS." My instrument is
Violin..... Viola..... Cello..... Bass.....
Name.....
Address.....
City..... State.....

Cleveland Orchestra Starts Activities

CLEVELAND, O.—The program of the first symphony concert on October 8 was an excellent one, even though a change in several important first desk men, as for instance the first flutist, was apparent. There is no doubt however that complete balance will be found as the season advances. Beethoven's Leonore Overture III and the Brahms Variations on a Theme by Haydn were the chief features, especially the latter receiving an interpretation which emphasized the various moods and fancies of its composer. The virtuosity of the orchestra and the skill of its conductor were nowhere more in evidence than in the fascinating score of Richard Strauss Till Eulenspiegel; here was witnessed a mastery of this intricate work and an undeniable sympathy and abandon on the part of Sokoloff. The familiar strains of the Cesar Franck Symphony brought to a close the first concert "sold out by subscription" and many extra seats added.

EDITHA FLEISCHER SOLOIST AT SECOND SYMPHONY CONCERT

Brahms Fourth was the symphony of the second concert, and the technical rendition and opulence of tone was stressed in preference to the emotional content of this work. In the colorful Sadko Tableau Mr. Sokoloff's performance was a brilliant one and his rhythms mindful of the Orient. The first hearing accorded Golestan's Roumanian Rhapsody, convinced the listener, that here is a work of clever concoction, of little originality however, but still containing pleasing qualities. A short passage for tenor voice gave the young Cleveland tenor, Emanuel Rosenberg, an opportunity to be heard for the first time in such surroundings. His voice was fully adequate and of fine timbre. The soloist of the evening, Editha Fleischer, making her debut here for the first time in a non-operative performance, was heard to best advantage in Elsa's Traum from Lohengrin. The lyric beauty of her voice imbued the excerpt with tenderness and more suavity than the Wagnerian divas usually possess. In the Berceuse from

Sadko, too, she proved her art and musicianship. The impression created by Miss Fleischer's art was a more than favorable one.

THE CLEVELAND STRING QUARTET

The Cleveland String Quartet, Josef Fuchs, first violin, Rudolph Ringwall, second violin, Victor de Gomez, cello, and Carlton Cooley, viola, gathered their devotees about them for their first appearance in an interesting program on October 13, in Severance Chamber Music Hall. The Haydn E flat major, which opened the program, was given a delightful performance. Elegance of style and charm was finely realized. La Oration Del Torero of Turina was made eloquent through the conceived warmth and languor of rhythm permeating this work of Debussian influence. The Beethoven E minor Quartet was the crowning achievement of the evening; here the efforts of the ensemble reached their climax.

GRAND OPERA DURING THE WINTER

An interesting announcement has been made by Giacomo Bernardi, manager. He has organized what is to be known as the Cosmopolitan Grand Opera Company, which will present during the winter, three opera performances at Public Music Hall. Carlo Peroni will conduct the works while the Cleveland artists, Lila Robeson, Francis Sadler, Harriet Ellis and Carabella Johnson will take part. Guest artists to appear with the organization are: Hizi Koyke, Japanese soprano, who will sing Butterfly, Anne Roselle, Pasquale Amato, Pasquale Ferrara, Helen Gahagan, Giuseppe Interante, Edward Molitore, Mario Valle, Francesco Curci and Frank Bontempo. The orchestra will be recruited from the ranks of the Cleveland Symphony forces.

OTHER NOTES

The first evening recital of the Fortnightly Musical Club was given over to the appearance of the violinist, Herman Rosen, who distinguished himself by presenting a program of interest with brilliant technic.

He was assisted at the piano by Leon Machan. Ernest Bloch was given a hearing through his Baal Shem cycle.

The recently organized String Quartet of the Institute of Music will give its first concert of the season, presenting the Haydn opus 76, the Brahms Quintet with Beryl Rubinstein at the piano, and the Debussy G minor Quartet. Maurice Hewitt, Lois Brown Porter, Quincy Porter and Edward Buck are the members of the new organization.

A concert by the heads of the various departments of Baldwin Wallace Conservatory was given October 18, in Fanny Nast Gamble Auditorium. Those taking part were: L. Nazare Kurkdije, violin; Carl Schluer, piano; Alvin Krausslich, cello; John O. Samuel, bass, and the director and organist Albert Riemenschneider.

R. H. W.

Paris

(Continued from page 5)

ture was interesting to a great degree; it was well mounted and sung and acted in praiseworthy style, though the vocal quality of the performance now and then left something to be desired. The staging and costuming had been done by Mmes. De-thomas, Soltages, MM. Deshays and Matieu. M. Louis Masson conducted. The cast included Milles, Odette Ertaud, Andrée Moreau, Georgette, MM. Claudel, Baldous and Balbon. The Secret Marriage should be musically successful. The vocal parts are strong, the orchestration is refined and delicate, the ensembles are masterpieces; in addition to which, the piece has the play of wit, the glow of humor and the "teasing loquacity" that partisans of amusing entertainment seem to like.

RECENT COMPOSINGS

The late activities of some current French composers are interesting. M. A. Bachelet completed an opera, Les Jardins de l'Oronte, to be given at the Paris Opera this winter. Marcel Bernheim wrote a Petite Suite Enfantine for piano. Pierre Bretagne put the finishing touches to Fantaisie sur deux themes populaires, for orchestra; and to Psalm CXII. Francois de Breteuil finished the instrumentation of his opera Violaine, wrote a comic-opera, La Serenade Galante, and commenced an operetta called Monsieur. M. Canteloube completed an opera, Vercingetorix, which will be heard at the Paris Opera next spring. Francis Casadesus finished a symphonic poem, Vision d'Olivier Metra, and music for a film entitled Laurette. Jean Cras wrote a concerto for piano and orchestra. Vincenzo Davico increased his catalogue with a number of songs, Deux chansons archaïques, Chants toscans, and an opera, Berlingaccio. Marcel Delannoy has commenced music to Tsar Lenine. Marc Delmas wrote music for Andorra, to be brought out at the Odeon. Suzanne Demarquez did a Sinfonietta for small orchestra. Maurice Emmanuel finished a symphony. Among other works, George Migot turned out Prelude for two harpsichords, Suite for flute alone, Zodiaque for piano, Psalm 19, etc. M. G. Samazeuilh translated Thirty Songs by Liszt into French. M. Woollett corrected the proofs of his ballet, Maures et Gitanes.

AMONG THOSE PRESENT

Guests and callers recently received by Irving Scherke at 18, rue Juliette Lamber, for the Musical Courier, were: Gregoire Gourevitch, Russian pianist; Marius Richard, French author, critic; John Brownlee, baritone of the Paris Opera; Julia Schell, American contralto; Mme. Cara-Ginna, American soprano; Louise Llewellyn-Jarecka, American soprano; Ruth Crawford, American composer; George Migot, French composer; Marga Gortmans, Dutch pianist; Boyan Ikonow, Bulgarian composer-critic; Bruce Cardew, English writer; Antoine Geoffroy-Dechaume, French organist-harpsichordist; and Maurice Eisenberg, American cellist.

NEW BRAZILIAN SOPRANO

Bidu Sayao, Brazilian coloratura soprano, was heard in local debut at the Paris Opera October 16, as Juliette in Gounod's Romeo and Juliette. (Previously she had sung extensively in Italy and South America.) Her Paris Opera appearance delighted the customers. Miss Sayao is an attractive Juliette, with voice limpid and sweet, and she sings skillfully, achieving the climax of her success in the waltz song. The tenor, Thill, sang Romeo.

AUDIENCE AS CRITICS

A new concert organization has blossomed out in the Latin Quarter. It is called The Concerts of Montparnasse, and its activities are particularly intended for the artists, tourists and other denizens of the famous *rive-gauche*. Thus, every Thursday evening they are requested to gather in the concert hall at 6 bis, rue Campagne-Premiere, where mixed programs of instrumental solos, ensemble numbers, dances, and so on, are to be proffered. After the concert there will be a sort of open forum, at which members of the audience have the privilege of telling what

they think or refuse to think of the proceedings.

An interesting and unusual feature of these concerts is that every artist who participates is to be paid. Depressionists not wanted. IRVING SCHWERKE.

Ethel Pyne Fulfilling Many Engagements

Ethel Pyne, concert soprano, who spent last summer in Maine, has recently returned to New York where she is fulfilling some of her engagements for the season. On Fri-



ETHEL PYNE

day, October 9, a concert was given by the artist, assisted by Frederick Cromweid, pianist, at Bloomingdale Hospital at White Plains, N. Y. Miss Pyne gave numbers by Cimar, Leon Cavello, Wagner, Logan, Lefkowitz, and a composition called Spring composed by Frederick Cromweid, dedicated to Miss Pyne. Mr. Cromweid, concert pianist, played Autumn (Chaminade), Valse Brillant (Chopin), Rigoletto Fantasy (Verdi-Liszt), A Flat Impromptu (Schubert), and the Rondo Capriccioso (Mendelssohn). On October 20, Miss Pyne gave a program of songs, the last part of which was given in costume befitting the occasion, in Sayer Hall with the Y. W. C. A. in Newark, N. J. She was again accompanied at the piano by Frederick Cromweid.

Hugh Porter's Organ Recital Enjoyed

The first of a series of monthly organ recitals planned for the last Sabbath afternoon of each month until May was given October 25 by Hugh Porter at the Second Presbyterian Church, New York. Interested auditors heard him play Handel's concerto in F, its classic music being well performed. Frescobaldi's toccata, with deep pedal tones, followed, contrasted with Franck's choral in E, the latter bringing effects of grandeur. An effective canon named Echo (Yon), and the modern spirit of Honegger's Choral found admirers. Sir Hubert Parry's prelude on the hymn-tune, Melcombe, is also interesting music; created a baronet on the accession to the English throne of Edward VII, this composer, along with Stainer, has done much for the church music of England. Dupre's toccata on the Gloria closed the recital, to be followed November 29 by a program of music by the American composers James, Dickinson, Barnes, Jepson and Sowerby. F. W. R.

Matzenauer to Sing Orfeo

Margaret Matzenauer has been engaged by the Friends of Music for a performance of Gluck's Orfeo, December 6, at the Metropolitan Opera House, New York. The contralto leaves this month for a long western concert tour.

WINDHEIM

TENOR—Metropolitan, Ravinia, San Francisco, Los Angeles Operas

GRACE DORÉE

TEACHER OF
EDWARD RANSOME
Metropolitan Opera Tenor

VOCAL STUDIOS:
Hotel Dauphin, 67th & B'way
New York City

Music for Two Pianos
Management:
J. W. COCHRAN
119 West 57th St.
New York

DECK HAIGH

JULIA PETERS

Soprano
Victor Concert Bureau
522 Fifth Ave.,
New York
Murray Hill 2-7375

Ethel Newcomb

Pianist

Has Resumed Teaching in Her Studio

441 East 58th Street, New York

Telephone Wickersham 2-8452

GRACE DEMMS

Soprano

ORATORIO—CONCERT

1417 Steinway Hall, 113 West 57th St.

New York City



VOCAL STUDIOS OF

LEON CARSON

160 West 73rd Street
New York City
Trafalgar 7-6700

20 Cottage Place
Nutley, N. J.
Nutley 2-2499

427 Bloomfield Avenue
Montclair, N. J.
Montclair 2-9440

Isidora Newman in Dixie Delineations

Isidora Newman, diseuse, turns back to the free, easy life of the darkies of her native New Orleans for the pictures she sketches for her audiences. The legendry of the people,—Creoles, negroes of all



ISIDORA NEWMAN
as a Southern mammy.

classes—have become the most colorful and romantic touches of our American folklore, and those who gather to hear the songs and tales of the Vieux Carre and other haunts of the old far South come under the spell of the strangeness which has drawn many artists to plantation doors opening into a storehouse of long treasured tunes and folk-tales. Those who hold the key to these beauties of the past are simple people, and the genuine interpreter of them should find their beauty in their simplicity.

With these thoughts in mind I went to the New York studio of Mme. Newman. I found it a riot of color, with gay dolls which she had made herself here and there and many paintings and other objects of art in the room. There, also, was the corner with

Mme. Newman's typewriter upon which was a page from a play she is writing. This is Ma Jolie, a Creole Romance which has already aroused the interest of Max Reinhardt. After discussing numerous subjects Mme. Newman interpreted a portion of the program for me which she presented recently in New York at the Barbizon-Plaza.

Even those who delve into the past must devote a part of each day of the present to satisfying activity. "My day," said Mme. Newman, "begins with the creation of a poem. Then I must dance, for the middle aged woman should dance more than a girl, to keep the body supple and alive."

Mme. Newman is accomplished in many arts, painting, music, sculpturing and play-writing. "America," she says, "is the most wonderful country in the world for women and children. Nowhere else is the middle-aged woman so free to express her talents. I believe that artists can have a career and a home, too. I have been mistress of both for years, and hope I have not only enriched my own life but also the lives of others. My advice to women, especially those of middle age, is to do the natural thing, look after the home, and then in their many leisure moments devote their time to their gifts instead of to bridge-teas."

Kossovsky in Debut

Saul Kossovsky, violinist, will be heard in a debut recital on Monday evening, November 23, at Engineering Hall, New York City.

Mr. Kossovsky will open his program with a group by Handel and also play compositions of Paganini-Wilhelmj, Saint-Saëns and Dvorak-Kreisler. Manfred Malkin is to act as accompanist.

Dr. George Liebling's Songs Register

In New York, Los Angeles, Hollywood, and Mt. Vernon, N. Y., William Edward Johnson has been singing Dr. George Liebling's Spring in Manhattan and Clowns Song (from Shakespeare's Twelfth Night).

Van Haelst for Stamford, Conn.

Arthur Van Haelst, baritone, who sings at the Third Church of Christ Scientist, New York, will appear at the Stamford, Conn., Schubert Club this season.

recently sang at Ocean Grove (N. J.) Auditorium, is a German lieder singer, who has appeared in Germany. She has sung also in Canada, and has recently been taken under the Tillotson Direction.

Harold Land, baritone, gave a recital at Roxmere Farms, the country estate of Mr. and Mrs. William Meredith Dickinson at Princeton, N. J., on October 14. There were two hundred and fifty members of the Colonial Dames of the State of New Jersey present, amongst whom were several prominent members of St. Thomas' Church, Fifth Avenue, N. Y., where the baritone has been soloist for the past seventeen years.

Sylvia Lent will give a recital in Passaic, N. J., January 20. The violinist opened her season with an appearance in Coopers-town, N. Y., October 23, followed on October 27, by her annual New York recital.

Rosa Low, soprano, has been engaged as one of the soloists with the new National Symphony Orchestra in Washington, under the direction of Hans Kindler, on January 3.

Fred Patton, bass-baritone, will be one of the soloists in Verdi's Requiem when that work is given by the New York University Chorus, April 30, at Carnegie Hall, New York, Dr. Hollis Dann conducting.

Julia Peters, soprano, will sing for the Pleiades Club at the Hotel Brevoort, New York, on November 8.

Elsa Moegle, harpist, appeared at a Verdi Club musicale in New York, also in a joint recital with Viola Harman at Chalfi Hall, New York.

Hugh Porter, organist and choir master of the Second Presbyterian Church, New York, instituted the first Sunday musical service October 18, presenting the oratorio Saint Paul. His choir consists of Edith Gaile, Helen Marshall, Elsie Luker, Charlotte Uth, Robert Betts, Henry Gorges, Charles Carver and Robert Herd.

Jan Smeterlin, Polish pianist, will give the first American performance of Two Mazurkas by Szymanowski at his only New York recital of the season in Carnegie Hall, Friday, November 6.

Sidney Sukoönig, pianist, has dedicated his new concert arrangement of the Carl Phillip Emanuel Bach Sixth Prussian Sonata to Edwin Fischer, German pianist. He will play this arrangement for the first time at his New York recital on November 16.

The Swastika String Quartet of Philadelphia, heard in New York two years ago, will give a concert in the latter city in November. The ensemble will play in Chicago and Boston later in the season.

Armand Tokatyan, Metropolitan Opera tenor, returned on the SS. Bremen on October 23.

"ONE OF A DOZEN PIANISTS AT PRESENT THAT TO ME
COUNT AS THE GREATEST AND MOST IMPORTANT"
—WINTHROP TRYON in The Christian Science Monitor

ALTON JONES

Personal Representative MARKS LEVINE 711 Fifth Avenue, New York

GUIDO DI NAPOLI

M A S T R O

**PERFECT VOICE
CULTURE**

Studio: Hotel Ansonia,
73rd St. & Broadway, N. Y.
SUs. 7-3300
Appointments only by mail

NORMAN J. CAREY

Irish-American Baritone

Address: 130 W. 57th St.
New York
Telephone Circle 7-0990

SALVATORE MARIO DE STEFANO

CONCERT HARPIST

STUDIO: 100 WEST 57th STREET, NEW YORK
Telephone Circle 7-2835

MARJORIE TRUELOVE—Pianist

ALLISON MAC KOWN—Cellist

JOINT RECITALS

Management:
Paul Berthoud
119 West 57th St.
New York

MITZI WELKER

Viennese Mezzo-Contralto

CONCERT—OPERA—RECITALS

Address: 1866 E. 21st St., Brooklyn, N. Y.
Telephone: DEway 9-1685

EARL PALMER

TENOR

Management
Marion Kent Carter
Steinway Bldg., New York

BERNARD KUGEL

Violin Instruction

Address: 1049 E. 15th St.,
Brooklyn, N. Y.
Telephone: NAvarre 8-3873

KATHRYN WITWER

LYRIC SOPRANO

Civic Concert Service, Inc.,
Dema E. Harshbarger, Pres.
Chicago, Ill.

Southwest: Horner-Witte
Kansas City, Mo.

FREDERICK SCHLIEDER

CREATIVE MUSICAL THINKING

Taught through Improvisation, Meaning *Lawful*, not Haphazard,
Musical Self-Expression

Studio: 27 West 72nd St., New York Tel. TRafalgar 7-4200

TOKATYAN

TENOR—METROPOLITAN OPERA COMPANY

Management NBC Artists Service George Engles, Managing Director
Victor Records 711 Fifth Avenue, New York City Knabe Piano

MAUDE DOUGLAS TWEEDY

Teacher of voice in all its branches

"I consider Maude Douglas Tweedy the finest exponent of correct tone production
I know."

Only Teacher of
Jeanne Palmer
Soudelkine

Studio: 29 E. 37th St.
New York
Tel. CAledonia 5-0497

The World's Greatest Musical Weekly

The MUSICAL COURIER

You surely wish to have a thorough and comprehensive weekly review of the world of music; fill out the accompanying slip and become a subscriber of the MUSICAL COURIER.

FREE! Coon's Pocket Dictionary of Music Terms. Gives over 5,000 definitions of terms and phrases in general use in music. This offer is for one year's subscription and holds good for a limited period.

MUSICAL COURIER, 113 West 57th St.,
New York, N. Y.

For enclosed \$5.00 send the MUSICAL COURIER for one year and include the dictionary.

Trial offer: 3 months \$1.25; 6 months \$2.50.

Name

Address

City

Canada, \$8.50 Foreign, \$6.25

Artists Everywhere

Berenice Allaire, pupil of Mme. von Klenner, won the Atwater Kent Western New York Regional Contest for soprano class, entitling her to contest in the finals in November.

Frederic Baer, baritone, will sing in Williamsport and Pittsburgh, Penn., appearing in the latter city January 7.

Norman J. Carey, Irish American baritone, has completed a series of short radio recitals over WOR. Manna Zucca's Nicholas had to be sung three times by request. Mr. Carey will give his annual New York recital at the new Waldorf-Astoria Hotel later in the season.

Richard Crooks has been re-engaged by the Minneapolis Symphony Orchestra. The tenor's appearances under Verbrughen's baton will be on March 10 and 11 in connection with his recitals in Winnipeg, Manitoba, already announced for March 14 and 16.

Emma A. Dambmann, contralto and teacher, is the subject of an article in the London Terrace Tatler, following the caption, "Famous Vocal Teacher New Terrace Resident," the notice quoting the Musical Courier of September 12.

Eleanor Everest Freer began her career as Philadelphia soprano, became, subsequently, a member of the staff of the National Conservatory of Music in New York and then a composer, resident in Chicago. Her opera, Legend of the Piper, has been presented in seven cities of the United States, last heard in Sacramento, Cal., June 6, by an audience of 5,000.

Edwin Grasse, violinist, organist and composer, was heard by 2,500 persons at the Rajah Theater, Reading, Pa., October 11. He played the Oberon overture on the organ and the toccata No. 4 (Widor). He also gave violin numbers. The Reading Times said in part: "All through the program he brought light and color to the audience."

Theodore Katz, violinist, is playing over the National Broadcasting Company's network and teaching at his New York studios. He also purposes to give recitals in New York and vicinity during the season.

Hans Kindler, cellist, and conductor of the National Symphony Orchestra, Washington, D. C., was recently honor guest at a reception at the Arts Club, Washington.

Eda Kroitzsch, dramatic soprano, who was heard in a New York recital and



LILY PONS

Coloratura Soprano
Metropolitan Opera Co.

MANAGEMENT
METROPOLITAN MUSICAL BUREAU
113 West 57th Street, New York
Division Columbia Concerts Corporation
of Columbia Broadcasting System
Victor Records Knabe Piano

YEATMAN GRIFFITH

Voice

TEACHER OF FAMOUS ARTISTS AND OF TEACHERS
Studios, 53 W. 19th St., New York City Tel. EDNecott 2-8144

Marie Sundelius

SOPRANO

With the Metropolitan Opera Co.
Exclusive Management: HAENSEL & JONES
Steinway Hall, 113 W. 57th St., New York

VINCENT V.

HUBBARD

Successor to ARTHUR J. HUBBARD

Vocal Technique, Diction, Coaching, Program Building
246 Huntington Ave. Boston, Mass.

WALTER HENRY HALL

Professor of Choral Music, Columbia University
Address 39 Claremont Avenue, New York

LEON CARSON

TENOR—TEACHER OF SINGING
20 Cottage Place, Nutley, N.J. 160 W. 73rd St., N.Y.
Tel.: Nutley 2-2499 Tel.: Tral. 7-6700

MARGARET ROBERTS

SOPRANO

Mgt.: Annie Friedberg, Fisk Building, New York

PAGANUCCI

OPERATIC COACH — ACCOMPANIST
CARNegie HALL, NEW YORK
(Telephone NEvins 8-3840 for Appointment)

OLGA DIDUR

Dramatic Soprano
METROPOLITAN OPERA COMPANY

ROMANI

Teacher of ROSA PONSSELLE
Studio: 244 Riverside Drive, New York
Tel. Riverside 9-6910

NEW ADDRESS

EFFA PERFIELD

103 East 86th Street
(Corner Park Ave.) New York City
Phone: SACramento 2-4859

HILDA GRACE GELLING

Teacher of Singing
Has Resumed Regular Season
of Teaching
Associated with
PERCY RECTOR STEPHENS
Studios: 215 W. 98th St.
New York
Tel. Riverside 9-5143



BUY IN YOUR HOME TOWN

When You Want
ANYTHING IN MUSIC
REMEMBER YOUR HOME
DEALER

MR. BALIEFF—DEALER IN ANTIQUE DANCES

The New Chauve Souris—They Order Some Things Better
on Broadway—Terpsichore and Religion at St. Mark's—
Dance Repertory Theatre Revives—Concert Dancers
Elect Officers—Wigman Recital Dates

By RUTH SEINFEL

Letters and questions should be addressed to the Dance Editor

It is perilous to make charm an end in itself. An elusive quality, it comes unasked to confer its coveted aura, but when grasped with both hands it vanishes into thin air like any ghost. Nothing is quite so insipid as premeditated quaintness. Yet the dance, like Southern womanhood, all too often falls into the error of taking for a theme something which can exist only as an overtone.

These unoriginal remarks are prompted by Nikita Balieff's current misadventure at the Ambassador Theater. That erstwhile robust spirit has charmed his audiences in the past when he has set out to entertain them with his rollicking Chauve Souris. This year he set out to give them charm. He dove into the past and came up with three charming antiques, which he and Morris Gest agreed were just the thing to uplift America.

This review happily needs to concern itself only with two of the three, the dance pantomime and the operette, which, like two slices of thin—oh, very thin—toast, enclose the dank filling of underdone drama in Mr. Balieff's dish of Russian hors d'oeuvre. The ballet opens in a wood, with a band of gypsies frolicking for their own amusement, quite without consideration for the amusement of the audience. A coach drives up, bearing a marquis and a ballerina. The gypsies capture the coach, the gypsy chief woos the ballerina, his jealous sweetheart consoles herself with the marquis, and in the end the coach and its original occupants drive cheerfully away.

This resuscitation of a style which depends for its effectiveness entirely on decorative artifice and technical skill, is performed on a deadly unimaginative level. The set is unimpressive, the pantomime monotonous, and the dancing is innocent of any effort to bring to life those classic delights conjured up by the program with the words gavotte, passepied, adagio, minuet.

If this was what they gave Frederick the Great in the marble halls of Sans Souci, as Mr. Balieff assures us, it is doubtful whether it took that monarch's mind off his petty troubles with Polish patriots for a single moment. As for Americans seeking respite from thoughts of the bulls and bears of Wall Street, the best they can do with this little confection is to shut their eyes and listen to Mozart's music.

Mr. Balieff's final effort at diversion is an operette of the time of Napoleon III, all about a wedding feast interrupted by a disappointed suitor and a rejected mistress, to music by Offenbach and Lecocq. A trace of the old Chauve Souris is discernible here in the costumes and the buffoonery, led by Mr. Balieff himself in the part of the host. But the dancing is so ineptly directed as to make a perfectly adequate stage seem overcrowded. By the time the French cancan, that wicked dance that used to shock them back in the 1860's, comes around, the whole proceeding is too embarrassing to leave any room for appreciation of that final boisterous filip.

This from the Russians, who once gave us the Imperial Ballet, Pavlova, and Diaghileff. John Mason Brown, the dramatic critic of the Evening Post, in a passionate disgust with Mr. Balieff's first night, was moved to exclaim that Roxv's patrons would walk out on such a show. Violent and bitter as such a remark may seem to gentlemen of such artistic standing as Mr. Balieff and Mr. Gest, it has considerable justification. While he is making his appeal to the "artistic sense of the American audience" (and may we remind Mr. Balieff that that is an old European custom?) the impresario might do well to catch a glimpse out of the corner of his eye at Broadway productions that make no pretensions to art whatever.

He may observe that in the dance, at least, extraordinary things have been happening on Broadway. If he looks into Mr. Zieff's Follies, for example, he will see, in addition to some very good tap dancing and other old standbys, an amazing performance by a group of Mme. Albertina Rasch's ubiquitous dancing girls, called Pandaneo-Bolero, to music by Dmitri Tiomkin. Not even a superior artist like Mr. Balieff could deny that this representation of the modern exhibition dance is worth his respectful.

And if Mr. Balieff wants to carry his research still farther, there is Tilly Losch, together with some more of Mme. Rasch's

young ladies, in the Band Wagon, with costumes, lights, and modern dance training all making a quite considerable dent in the boredom of the tired business man for whose sake, rather than for the sake of art, Broadway exerts its best efforts.

Mr. Balieff, like other antiquarians of the dance, will have to do more than call upon the artistic sense of the American audience to prove to this post-Diaghileff, post-Pavlova generation that the old ballet can be anything more, today, than a faded and slightly moth-eaten reminiscence.

The power of the dance to evoke a religious mood was once more demonstrated on Sunday when Dr. William Norman Guthrie's church, St. Mark's-in-the-Bowery, was given over to the memory of Khalil Gibran. A lyric and choreographic interpretation of The Prophet, a work of the late poet and painter, devised by Phoebe Anna Guthrie, was presented by her with the aid of a reader, enactors, and three dancers besides herself.

In the incense-laden, tradition-steeped atmosphere of the old church, the simplicity of the measured gestures with which the dancers interpreted the poet's cadences took on a moving force. The music was adapted from Tristan and Isolde. Miss Guthrie was assisted in the dancing by Gertrude Prokosch, Betty Boyce, and Alice Peterson.

In the face of a new season, dancers seem perennially ready to bury the hatchet and smoke a pipe of peace. Whatever their disagreements at the end of last spring, the members of the Dance Repertory Theater have apparently composed them, for we now have the announcement that there will be a Dance Repertory week this year after all.

The performance will take place in the spring instead of mid-winter. Meanwhile the members will give independent recitals. Doris Humphrey and Charles Weidman are scheduled to appear at the New School for Social Research on November 25. Tamiris will dance at the Guild Theater on November 29, and Martha Graham is preparing for an appearance for which the date and place will be announced shortly.

The Concert Dancers' League has elected new officers. Miriam Marmein is president. Agnes Boone is vice-president, Louise Revere Morris is secretary, and Sara Mildred Strauss is treasurer.

Mary Wigman, her manager announces, will make only four public appearances in New York: December 13, 20, 27 at the Chanin Theater, and January 3 at Carnegie Hall. They are all Sunday evenings. Miss Wigman is preparing to embark for these shores on November 11.

Meanwhile another Wigman disciple has arrived here. Fe Alf, who was to be second teacher at the New York Wigman School and who was delayed in Germany, was cabled for hastily when the pupils at the school became too numerous for Hanva Holm to deal with single-handed. The school now has a faculty of three, including Victor Schwinghammer, the musician.

The graduates of the Dresden Wigman School in this country are counted like pearls of great price. There are now five. With the arrival of Gretel Curth, Miss Wigman's new percussion player, there will be six.

The fortnightly performance by Dorsha and Paul Hayes at their Theater of the dance takes place Wednesday.

El Amor Brujo is scheduled to join Petrouchka and Salome in the repertory of the Dance Center next week.

Dr. Carl Presents Samson

Dr. William C. Carl began his monthly Sunday evening oratorio services for the season at the First Presbyterian Church, New York, on October 25 with Handel's Samson, which was by way of being a revival, not having been heard in New York within recent memory. Dr. Carl played as prelude the allegro from Handel's second organ concerto, and as postlude the fugue in E flat. He also played the orchestra part of the oratorio on the organ, conducting at the same time. The soloists were Mildred Rose, soprano; Amy Ellerman, alto; Judson House, tenor; and Dudley Marwick, bass.



DINA OSTROWSKA

Harpist

STUDIO: 140 West 57th Street
New York City
Telephone CReis 7-3853

VILONAT STUDIOS

Voice
SIDNEY DIETCH
160 West 73rd Street, New York City
Telephone: TRafalgar 7-6700

CHARLES SANFORD SKILTON

Composer and Organist

University of Kansas Lawrence, Kansas

JOHN HAZEDEL LEVIS

Lecturer and Recitalist on

CHINESE MUSIC

Mgt.: Betty Tillotson Concert Direction, 1176 Broadway, N.Y.

GENNARO CURCI

VOCAL TEACHER AND COACH

STUDIO: 225 W. 90th St., N.Y. Tel. SChuyler 4-8107

ELSIE LUKER

CONTRALTO

Management: Betty Tillotson, 1176 Broadway, New York

CHARLES WAKEFIELD CADMAN

American Composer-Planist

AVAILABLE FOR CONCERTS

Address: La Mesa, Calif.

Estelle LIEBLING

SOPRANO

Studio: 145 West 65th St. New York

Tel.: Circle 7-1787

MYRTLE LEONARD

CONTRALTO

KIRK RIDGE

PROFESSOR OF PIANO

COLLEGE OF FINE ARTS

Syracuse University, Syracuse, N. Y.

J. Fred WOLLE

CONCERT ORGANIST

Bethlehem - - - - - Pennsylvania

NANA GENOVESE

MEZZO-SOPRANO

TEACHER OF SINGING

1425 Broadway, N.Y. City. (By Appointment Only)
Hudson Ave., Tenady, N. J. Tel. Englewood 3-3003

PILAR MORIN

Voice Production

Coaching in French, Italian and English Opera
Miscellaneous for Opera
Studio of the Theater: 681 West 114th Street, New York
Tel. CATHedral 8-3603

ELIZABETH QUAILE

Teacher of Piano

Classes in Pedagogy and Interpretation
425 East 86th Street : : New York

LUCREZIA

Metropolitan

BORI

Opera

House

New York

Baldwin Piano

Victor Records

MME. BARBARA GROSSI

formerly Grand Opera and
Concert Singer

The natural method for the emission of the
voice. A specialist for the female voice.

Voice trial free

— LANGUAGES —

NOW IN EUROPE

Permanent address: Villa Gigli
Portofranco, Italy

All-Wagner Program Offered at San Francisco "Pop" Concert

SAN FRANCISCO, CAL.—On Friday evening, October 9, the San Francisco Symphony Orchestra gave its first "Pop" concert of the new season in the Tivoli Opera House. Upon this occasion, Issay Dobrowen, was enabled to prove his ability as a Wagnerian conductor since the program was devoted entirely to the music of Richard Wagner. Dobrowen's conducting revealed profound understanding and real enthusiasm, although there were times when he exhibited a tendency to sacrifice quality of tone for quantity and to deviate from the authentic Wagnerian tempi by taking his scores at an exaggerated pace. Dobrowen manifested interpretative and inspirational qualities in his reading of Traume and the Good Friday Spell from Parsifal. Both displayed Dobrowen's warmth of feeling and poetic imagination. The orchestra played the Prelude to Lohengrin with admirable spirit and the strains of the Prelude and Love Death from Tristan and Isolde. The overture to Rienzi which brought the program to a brilliant climax was given a rhythmic, vigorous and expressive presentation.

NINE YEAR OLD VIOLINIST GIVES RECITAL

A recital that proved tremendously interesting to the large audience that assembled in Scottish Rite Hall, October 14, was the one given by nine year old Harry Cykman, violinist. This youngster has real talent. His technic is clean, sure and brilliant. Furthermore, he has temperament that makes technic interesting. His performance throughout is smooth and fluent, his interpretations genuinely musical. With Edward Harris at the piano, Master Cykman played a man's size program including the Concerto in A Minor (Vivaldi-Nachez), Concerto in D Major (Beethoven), Waltz (Brahms), Waltz Lente (Merikando-Burmester), Liebesfreud (Kreisler), and Introduction and Study (Fiorillo). It was no perfunctory applause showered upon Harry but a realistic tribute to a young artist who had thrilled his hearers in unmistakable manner.

The lad has spent the last year at the Curtis Institute of Music on a scholarship given him by Efrem Zimbalist who was greatly impressed when he heard him play in San Francisco. The scholarship has been received for the coming year and the proceeds from this concert will assist to defray Harry's living expenses in Philadelphia.

Master Cykman was presented in recital under the management of Alice Seckels.

JOSEPH SZIGETI SOLOIST WITH SYMPHONY

The second pair of symphony concerts by the San Francisco Symphony Orchestra

given in the Tivoli Opera House served to introduce Joseph Szigeti, Hungarian violinist, to the local musical public. In Beethoven's Violin Concerto in D Major, Mr. Szigeti established himself as one of the few really great living violinists. The concerto profited by a performance of surpassing eloquence, thanks to the superb playing of the solo part by Szigeti. This artist has something of the poet in his temperamental make-up and plays with a beautiful and sonorous tone, deep sincerity and with appreciation of the composition.

Weber's Overture to Oberon, the opening number on the program, was given a brilliant performance and was finely worked out by Issay Dobrowen, conductor of the San Francisco Symphony Orchestra. Brahms' Symphony No. 2, D Major, was also presented.

LAWRENCE TIBBETT GIVES RECITAL

The usual enormous audience was present at the Tivoli Opera House when Lawrence Tibbett, gave a recital there, inaugurating the Selby C. Oppenheimer 1931-32 Subscription Series. Tibbett was assisted by Stewart Wille, his excellent accompanist, who gave a group of familiar and admirably played piano solos. Mr. Tibbett was in fine vocal form. The intelligence, sincerity and dramatic feeling of the singer were constantly in evidence. Lawrence Tibbett's unusual popularity with his audiences everywhere cannot be attributed entirely to his heroic baritone voice which is enhanced by a highly polished art, for his vital personality that reaches far across the footlights contributes largely to his success. He has the happy faculty of becoming immediately en rapport with his audience; he gives the impression while singing of taking each member individually into his strictest confidence, making the person feel as though he were communicating to him or her his innermost thoughts. Tibbett's program while not of the most profound calibre, musically speaking, was at least entertaining. Needless to say he won the full approbation of his huge audience and was called upon to sing innumerable encores before he was allowed to go.

ARTS CLUB MUSICALE

The Junior members of the Allied Arts Club honored the Senior members by giving a musicale and tea in the Italian Room of the Hotel St. Francis. May Sewall, soprano and a member of the San Francisco Opera Company, was chairman of the day. With a few appropriate remarks, Mrs. Sewall introduced the artists whose contributions made the program enjoyable. C. H. A.

standard pieces with fine effect, and Edwin McArthur provided sympathetic accompaniments.

Following the song recital Ellis Gold, pantomime dancer, was seen in a Beggar Dance and Bullfight Dance, Ramon Gonzales providing the piano music. The presence of various presidents of women's clubs, of prominent musical and society folk, all combined to make the recital highly successful. F. W. R.

Popularity of Forsyth's Song

Lila Robeson, contralto, sang before the Music and Drama Club of Cleveland in their opening concert of the season at the Wade Park Manor, October 12. The program included a song cycle by Beethoven, numbers by Saint-Saens, d'Ambrosio, Stravinsky, Schneider, Mrs. H. H. A. Beach and James H. Rogers and The Lord's Prayer by Josephine Forsyth. This last named number was sung, October 20, by Marie Simmelink-Kraft from Stations WEA, New York, and WTAM, Cleveland; October 26, by Mary Kettleman in her recital at Wade Park Manor, Cleveland, at the reception of the Colony of New England Women honoring the president general. The Lord's Prayer will also be sung, November 15, in the choral arrangement by Edwin Arthur Kraft for the laying of the cornerstone of the new Christ Church, formerly the Madison Avenue M. E. Church, New York.

Edward Ransome Returns

Edward Ransome, Metropolitan Opera tenor, returned to New York on the S.S. Saturnia on October 26. Prior to sailing he gave a short season of six performances of Aida and Gioconda near Naples. He will again be heard at the Metropolitan as well as in concerts here and in Canada.



FLORENCE FOSTER JENKINS,
President of the Verdi Club of New York.

tures were a group of Brahms songs, cordial applause greeting her; songs by Rimsky-Korsakoff, Massenet, Gilberte and Valverde, the last-named accompanied by the Verdi Orchestra. There were gifts of flowers which quite covered the stage. Doubtless the Blue Danube waltz, with its trills and staccati, and Clavelitos provided the most enjoyment. The Verdi Orchestra played

The 7th American Tour 1931-32 Now Booking

English Singers

OF LONDON—Programs of Madrigals, Folksongs, etc.

Management: METROPOLITAN MUSICAL BUREAU, 113 W. 57th St., N. Y. City
DIVISION COLUMBIA CONCERTS CORPORATION of COLUMBIA BROADCASTING SYSTEM

FLORENCE LEFFERT

SOPRANO

CONCERTS—RECITALS—
OPERAS

Exclusive Management:
Annie Friedberg
Fish Building, New York City

JONÁS

Celebrated Spanish Piano Virtuoso

19 West 85th Street, New York City

'Phone ENdicott 2-2084

CHARLES HACKETT

TENOR—Chicago Opera

Management:
CIVIC CONCERT
SERVICE, Inc.
Dana E. Harschberger, Pres.
20 Wacker Drive,
Chicago, Ill.

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD



GALLI-CURCI



SCHIPA



RETHBERG



TIBBETT



MENUHIN

MANAGEMENT

Evans and Salter

113 WEST 57th ST., N. Y.

Division Columbia Concerts Corporation
of Columbia Broadcasting System

ROSATI

GIGLI'S Only Teacher

Vocal Studio: 24 West 59th St., New York City

Circular Mailed on Request

Phone PLaza 3-2875

MUSICAL COURIER

Weekly Review of the World's Music

Published every Saturday by the
MUSICAL COURIER COMPANY, INC.

Steinway Building, 113 West 57th Street, New York

Telephone to all Departments: Circle 7-4500, 7-4501, 7-4502, 7-4503,
7-4504, 7-4505, 7-4506
Cable address: Muscourier, New York

LEONARD LIEBLING.....Editor-in-Chief
WILLIAM GEPFERT
FRANK PATTERSON
RESE HEVNER
HORACE JOHNSON
DORON K. ANTRIM
CEAR SAERCHINGER (London)
IRVING SCHWERKE (Paris)
CLARENCE LUCAS (Paris)
THORNTON W. ALLEN.....Managing Editor
I. ALBERT RIKER.....General Representative

CHICAGO AND MIDDLE WEST HEADQUARTERS—JEANETTE COX, 830
to 830 Orchestra Building, 230 South Michigan Ave., Chicago. Telephone,
Harrison 8114.

LONDON AND GENERAL EUROPEAN HEADQUARTERS—CEAR SAERCHINGER (in charge), 17 Waterloo Place, S. W. 1. Telephone, Whitehall 1957.
Cable address: Muscourier, London.

BERLIN, GERMANY—C. HOOPER TRASK, Witzlebenstr. 33, Berlin-Charlottenburg 1. Telephone: Wilhelm 7782.

VIENNA, AUSTRIA—PAUL BECHERT, Am Molanpark 10, Vienna III; Telephone: U. 14.4.25. Cable address: Muscourier, Vienna.

PARIS, FRANCE—JEROME SCHWARTZ, 19 rue Juliette Lamber, Wagram 52.53. Cable address: Muscourier, Paris.

MILAN, ITALY—DOROTHY STILL, Via Grosio 26.

Amplification of the foregoing list will be found on one of the last pages.
For names and addresses of other American offices, correspondents and representatives apply at the main office. European addresses will be furnished by the London office.

SUBSCRIPTIONS—Domestic, Five Dollars. Canadian, Eight Dollars and Fifty Cents. Foreign, Six Dollars and Twenty-five Cents. Single Copies, Fifteen Cents at Newsstands. Back Numbers, Twenty-five Cents. American News Company, New York. General Distributing Agents. Western News Company, Chicago. Western Distributing Agents. New England News Co., Eastern Distributing Agents. Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington. European Agents, The International News Company, Ltd., Bream's Building, London, E. C. 4, England.

The MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States, and in the leading music houses, hotels and kiosques in Europe.

Copy for Advertising in the MUSICAL COURIER should be in the hands of the Advertising Department before four o'clock on the Friday one week previous to the date of publication. The advertising rates of the MUSICAL COURIER are computed on a flat rate basis, no charge being made for setting up advertisements. An extra charge is made for morning, evening, leveling, and layouts which call for special set-ups.

Entered as Second Class Matter, January 8, 1922, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

The editors will be glad to receive and look over manuscripts for publication. These will not be returned, however, unless accompanied by stamped and addressed envelope. The MUSICAL COURIER does not hold itself responsible for the loss or non-return of contributions.

NEW YORK OCTOBER 31, 1931 No. 2690

In music not all the heroes of one's youth are the companions of one's old age.

It takes six tailors to make a man, and this winter it takes five conductors to make a Philadelphia Orchestra season. They are Eugene Ormandy (replacing Toscanini), Fritz Reiner, Alexander Smallens, Bernardino Molinari, and of course—Leopold Stokowski. With the exception of Ormandy, those gentlemen will also lead the Philadelphia Orchestra concerts in New York.

First London hearings, initial performances in England, and one world premiere (Hammersmith, by Holst) are included in the forthcoming programs of the British Broadcasting Company Orchestra concerts, to be led by Adrian Boult, Sir Landon Ronald, Sir Henry Wood, Ernest Ansermet, Nicolai Malko, Richard Strauss, Bruno Walter and Felix Weingartner. Our cousins across the sea (and on the air) are not niggardly with novelty in their presentations for radio listeners. American broadcasting enterprises, please note.

October saw intensified orchestral manifestations in our land. The series in Rochester, Cincinnati, Los Angeles, and San Francisco (1,000th performance on October 2) were some that functioned in addition to the winter's contributions at New York, Chicago, Philadelphia, Boston, Minneapolis, Syracuse, Cleveland, Detroit and other points symphonic. Well wishers of music may breathe easy for all the orchestral organizations report satisfactory guarantees, subscription, and attendance.

Marine Music Safe

President Hoover's orders to cut down the Naval budget met with quick response and one of the economies suggested to him was the abolition of the bands on the warships. Our chief executive promptly rejected that plan on the ground that the financial saving would be inconsequential and the deprivation considerable in taking away the pleasure and comfort given by the bands of the Navy.

False Alarm

During the playing of Anton Webern's symphony at the Philadelphia Orchestra concerts in that city last week, the audience coughed and snickered in

apparent disapproval, and the displeased conductor stopped the performance and hurried to the wings. Applause recalled him and he repeated the composition. The remarkable thing about the happening was not Stokowski's reprimand to the noisemakers but rather the fact that the music stirred them to such manifestations. It would seem that by this time American audiences should be accustomed to any and all kinds of tonal modernism, most of which is beginning to sound decidedly mild.

Mr. Kahn's Resignation

Otto H. Kahn, who announces his retirement as executive head of the two Metropolitan Opera directorate boards (operatic and real estate), leaves behind him a record of high achievement as properly pointed out in the official and regretful letter sent to Mr. Kahn by his successor, Paul D. Cravath. A man of broad artistic culture and keen musical understanding, Mr. Kahn was closely identified with the ideals and achievements of the Metropolitan and he it was at whose suggestion that institution engaged Giulio Gatti-Casazza twenty-eight years ago. As all the world knows, that artistic director still holds the post with distinction. Mr. Kahn's policies are to be followed at the Metropolitan, according to Mr. Cravath's published statement. He, too, is a gentleman of exceptional musical understanding and is connected directorially also with the Juilliard Foundation, the New York Philharmonic, and other musical organizations.

Ain't We Got Fun?

Mary Garden, indefatigable personal publicist, transiently visiting Chicago last week told its newspaper interviewers that she does not mind being a woman, "even though men have more fun." One cause of their merriment is to read some of the material which Miss Garden gives out to the reporters, for it is always characteristic and amusing. Miss Garden has a rare sense of humor for a woman.

Orchestral Safety Zones

Some correspondent writing to the New York Times (October 25) suggests that the New York Philharmonic never again play Goldmark's Sakuntala Overture and Tchaikowsky's 1812 Overture; and also omit for a period of from two to five years Dukas' Sorcerer's Apprentice, Dvorak's New World Symphony, Ravel's Bolero, Rimsky-Korsakoff's Scheherazade, Schubert's Unfinished Symphony, Strauss' Salome's Dance and Death and Transfiguration; Honegger's Pacific 231; Tchaikowsky's symphonies Nos. 4, 5, 6, and Marche Slav; Weber's familiar overtures, and Wagner's Ride of the Valkyries, Prelude to Act III of Lohengrin, overtures to Flying Dutchman, Tannhäuser.

The correspondent has a queer notion of the nature and musical capacity of the average orchestral audiences in this country. They have not yet reached a stage where the cerebral outweighs the sensuous; where thought transcends pleasure; and where boredom takes the place of delight. If symphony concerts were given only for musicians and critics—two classes that never purchase tickets—those functions would perhaps be more learned but indeed more solemn and certainly distressing in results at the box office.

Breach of Art Sense

An example of journalistic discretion and extreme good taste is this communicated letter to the editor of the New York Sun and published in the issue of October 23:

AN AX FOR STRAVINSKY.

Sir: A letter asks whether any other musician ever felt the desire to roll on the ground while listening to a ballet by Stravinsky. I can inform the writer that I know a musician who felt, not like rolling on the ground while listening to Stravinsky, but like getting an ax and smashing the radio set.

WALTER ANDERSON.

It is such discouragement on the part of a great newspaper which makes it so difficult for the art of music to have proper and dignified representation in the news columns of daily public prints. A question: "Could one imagine the publication of such a letter in the London Telegraph, Paris Figaro, Berlin Tageblatt, Dresdener Nachrichten, Frankfurter Zeitung, Vienna Neue Freie Presse, Stockholm Tidningen, Pester Lloyd, or the dailies of Madrid, Prague, Milan, Bucharest, or Moscow? The answer is obvious for those who know European newspapers.

Evidently the Stravinsky paragraph was not submitted to William J. Henderson, music reviewer of The Sun, for he surely would not have endorsed that paper's slip in good breeding and sense of art.

Unconscious Modernists

With the carelessness that is said to prevail in the matter of keeping pianos in tune one can imagine an auditor remarking about quarter-tone music:—"Why, there's nothing new about that! That sounds just like my old piano at home."

However, is this carelessness quite as widespread as is alleged? F. E. Lane, of the Piano Tuner-Technicians' Association, makes a point of it in a recent letter to the New York Herald Tribune. He says:

"As a concert tuner, who has tuned pianos for symphony orchestras, singers, pianists, and so on, I am asked by the music generality many times, 'Is it your opinion that the United States is truly musical?'"

His reply is that the United States is not a musical nation. "I am forced to this admission in all sorrow," says Mr. Lane. "We, as a people, are faddists, social strivers, extremists and pretentious in most of our public actions. Music is no exception."

"Evidence? One has only to listen to pianos out of tune, on the vaudeville stage, radio stations, theaters and even many of the so-called concerts. Nearly all of them are frightfully out of tune. . . . Yet the average Yankee will smilingly applaud. . . . The average home piano is an atrocity and something to be ashamed of. . . . Instruments out of tune please the majority and are a sure road to its desideratum."

A nation of quarter-tonalists! Unconscious modernists! Surely, we should be proud of it. Europe may be musical, but we are up to date. We like our pianos so tuned as to give us an unlimited variety of "blue notes." Other peoples have pianos with ordinary keys—black and white—we have them blue. And did we not invent the kind of music that demands this advanced tonal mode, namely: jazz?

However, it is a fact that American pianos are more out of tune than those of Europe. There can be no doubt of it.

In a way we may excuse ourselves. We have more pianos per capita than any of the old countries, not because we are more musical, but because we developed high powered salesmanship which put pianos into homes where there was no one able to play them. Naturally they get, and stay, out of tune.

But there are many out of tune pianos where no such excuse or explanation may be held valid. Not a few of them are in vocal studios, some are in piano studios, many—very many—in homes where some members of the family are receiving musical instruction, or are able to play, and in places where popular music is chiefly in demand (radio studios, restaurants, theaters, etc.) little attention seems to be paid to the condition of the pianos.

Does this prove that we are unmusical—or just careless?

Gesellschaft der Musikfreunde

Subscriptions received for the fund which the Musical Courier is raising to help the Vienna Gesellschaft der Musikfreunde in their endeavor to secure adequate and safe quarters for their priceless collection of musical manuscripts, letters, and instruments:

Ossip Gabrilowitsch	100
Harry Weisbach	10
Dimitri Tiomkin	20
Ernest Hutcheson	100
Mrs. H. H. A. Beach	5
B. F. Gilbert	1
Vera Brodsky	5
L. Menken	1
H. L. Hauser	1
Viva Liebling	2
Vilonat Studios	100

Total \$345

No individual is authorized to solicit and receive money for the Musical Courier fund in aid of the Vienna Gesellschaft der Musikfreunde. Checks or money orders for that purpose are to be made out to the order of the Musical Courier and sent to this paper.

Bluefishing

Mme. Maria Jeritz, returned to New York from Europe, told interviewers among other things that she loves to fish, but is always sorry for the captured wrigglers and weeps when she lands them. The madame shows herself to be a true artist in her solicitude for scales.

Papa's Papa

A Slav historian, S. Dedaelus, is trying to prove that Haydn's father was a gypsy. The point should be settled before the world finally makes up its mind as to the worth of the music composed by Haydn, the son, himself known as the papa of the symphony.

VARIATIONS

By the Editor-in-Chief

Did you think that you would ever live to read this:

In these times as we sigh regretfully for the good old days of Stravinsky and Schönberg, the days when music was music and the new had not degenerated into the neo-this, that, or the other, one is grateful to any composer who is content just to express himself and his period. . . . Musical ecstasy and the serenity from which it arises are now as out of date as Dadaism, drowned in the noise and clatter of Honegger's Pacific No. 231 and Mossolov's Factory. There is no time for Wordsworthian emotion recollected in tranquillity. And here perhaps is the misfortune of the neo-romanticist. He lives in a period when music, the most protean of all the arts, is restless, hurried and unreflective. Composers outrun themselves, as it were, without knowing where they want to run to. The neo-romantic forgets that the modern idiom was forged to express not the old but the new."

The words are those of W. H. Haddon Squire, English music critic, and they appear in the Christian Science Monitor (Boston) of October 17.

"Musical ecstasy" is a lovely term. And lovely, too, is "lyric cry." Both are given by Mr. Squire as qualities distinguishing the music of Delius, English composer, "a romantic if ever there was one," to whom romanticism is "the passionate search for that beauty hidden by habit and the veil of narrow, matter-of-fact, workaday experience—the difference between the vision of a ploughman and that of a poet. Although nowadays, of course, we have grown accustomed to poets and composers who try to write like ploughmen. But times—and music—have changed since Delius and Gauguin the painter foregathered at the crêmerie of the Mère Charlotte, in the Rue de la Grande Chaumière (Montparnasse). . . . 'A softness like the atmosphere of dreams' surrounds the work of Delius."

Mère Charlotte is gone but Montparnasse remains, a hideous phantasmagoria of huge modernistically decorated cafés, night clubs, cinemas, tooting taxicabs, and blaring jazz orchestras. The only outward badges of the ancient Montparnasse are scattered students wearing mammoth slouch hats or tiny painters' berets, and sporting an umbrageous growth of beard on the chin and cheeks.

These are not days dreamful or ecstatic when the fantasy easily swings to heights of romantic lyricizing. Some of the iron and steel of the metal age has entered into the souls of the composers.

To some experts the music of Delius sounds reactionary. A Musical Courier critic heard Schönberg's early Verklärte Nacht (opus 4) played at a New York concert last week and came back with the report that the music now seems "over-sentimental and Wagnerian."

We patriarchs gain nothing but spiritual satisfaction by lamenting the past and pointing it out as a model for the younger creators of today. The response that they fling back is a figurative "oh, yeah?" or "sez you."

The Bruckner propaganda is taking on renewed lively proportions in Europe and America and that is well. His music should have every chance to be heard frequently before a final verdict is rendered by the public and the critics. Bruckner Blätter, a Vienna quarterly, reaches this desk and the current number contains much matter of interest. One notes that the second Bruckner Festival at Baden Baden took place October 2-5; another was held at Weimar last summer; the Berlin Bruckner Association is extremely active there; Carlsbad plans a Bruckner Festival for May, 1932; the organ used by the composer for years at St. Florian is being restored; the composer's remains were transferred to a new and more durable coffin recently (he is buried at St. Florian); the Bruckner life story has been filmed and is slated for early production in Berlin; Toscanini was elected honorary member of the Bruckner Society of America; the E minor Mass is to be done at Altoona, Pa., in November, under Rev. Joseph A. Haubner's direction; Frederick Stock is an ardent Brucknerite and performed that master's Te Deum and seventh and ninth symphonies last spring (Chicago, Ann Arbor, and Evanston); Vienna will institute a Bruckner Festival in 1932; the first English monograph on Bruckner, by Gabriel Engel, is published by the Roerich Museum Press, in New York.

Max Auer contributes two animated articles, Bruckner and Mahler, and Bruckner and Wagner. In the first the writer quotes a letter referring to the oft repeated assertion that Mahler was a pupil of Bruckner. The communication, dated 1902, and hitherto unpublished, is signed by Mahler, and says

in part: "I was never a pupil of Bruckner. The world thinks I studied with him, because in my student days in Vienna I was so often in his company, and was reckoned among his first disciples. In fact, I believe that at one time my friend Krzyzanowski and I were his sole followers."

Referring to their relationship during the years 1875-1881, the letter continues: "In spite of the great difference in age between us Bruckner's happy disposition and his childlike, trusting nature rendered our relationship one of open friendship. Naturally, the realization and understanding of his life which I then arrived at, cannot have been without influence upon my course as artist and man. Hence I believe I am perhaps more justified than most others in calling myself his pupil, and I shall always do so with deep gratitude."

When Mahler left Vienna to set out on his career elsewhere, there ensued a marked interruption of his active friendship with Bruckner, but the lapse seems to have been only temporary, for a later letter of Mahler to the old master reads: "I know you have been angry at me; but I have not altogether deserved it; for tossed about on the tide of life I still regard you with the deep affection and reverence of old. It is ever one of the aims of my life to help your glorious art to the triumph it deserves."

The Auer article on Bruckner and Wagner deserves complete quotation, and here it is for those who do and do not like Bruckner's music:

Is Bruckner's music "Wagnerian"?

So clearly felt is the individual significance of Bruckner's music in Germany and Austria that no serious musician of those countries would today raise this question. In non-German countries, however, where the great war of Bruckner criticism has not been thoroughly waged, general opinion still labors under the antiquated misconceptions advanced by journalists of an earlier day, judges who could or would not see Bruckner as other than a mere Wagnerian offshoot. Preeminent among this opposing tribunal stand such names as Hanslick, Kretschmar and Niemann.

No less damaging, however, to the Master's standing abroad were these critics than the first Bruckner biographer, Rudolf Louis, for his often narrow and unjustified conclusions have served as unquestioned sources for reference-books of our own century.

Was Bruckner really a "Wagnerite"?

This, at least, is a question which all experts of the day meet with a decided "no." Bruckner himself used to say, "When I hear the tubas in Wagner's music I am immediately carried away." This statement furnishes the best approach to a proper understanding of the problem. In this implied conquest of attention the musician alone is involved. The listener's ear is the sole medium through which an unprecedented richness of tone-color weaves an irresistible spell. That the Wagnerian stage-business was practically nonexistent for Bruckner is clear from the fact that the latter would hear the performances while seated upon a gallery-step whence the stage was totally invisible. Only in this manner could he steep himself completely in the wealth of orchestral expression which alone had fascination and purpose for him. The greater Wagner, the creator of that true Colossus of "forms," the music-drama, had no place in Bruckner's art world, the realm of absolute music. That Bruckner revered Wagner, calling him "Master of Masters," does not detract from the truth of this, for the praise of that nomenclature was for the musician alone.

One of the most incredible facts about Bruckner was his lightninglike transformation to a vital composer immediately upon becoming acquainted with the score of Tannhäuser. The only logical explanation seems that the individual note of his giant musical endowment had remained peacefully dormant throughout whole decades of pedantic training in an antiquated tradition to burst forth in sudden glory at the very first electric touch of a vital production of the surrounding world in which he lived. Wagner's authoritative independence of the letter of the musical law was an attitude completely revelatory and convincing to Bruckner, and in the first days that followed upon his acceptance of this new artistic creed, yes, with the first echoes of "Tannhäuser" still ringing through his very soul, Bruckner dashed off a masterwork, which, (as I have illustrated in two of my Bruckner-books), anticipated by many years numerous so-called "typical Wagnerian passages."

In the fact of such incontrovertible evidence alone it is necessary for the stolid crew (happily fast decreasing) who still scowl at the sound of Bruckner's name, muttering "Plagiari-ist," or some other such misnomer, to abandon their hopeless stand and receive with open hearts the richest symphonic

blessing of all time. For there is relationship between the art of the two masters so close that the pervading "spirit of the time" will not account for it. At least so close a relationship (for the same reason) might be traced between the work of Bach and Händel or Haydn and Mozart, or Mozart and Beethoven without evoking contempt for any of these masters. Intellectually Wagner and Bruckner had nothing in common. In this respect the symphonist hails directly from those purely musical regions which had sent us Beethoven and Schubert before him.

The Adagio of Bruckner's "Seventh" is intentionally Wagnerian as the whole world now knows, and its deep sincerity and austere beauty have become bywords in the annals of music. No less sincere a personal expression of the artist is the "Third" or so-called "Wagner" Symphony, where "Ring" themes pop up in honest undisguise to witness Bruckner's naive homage of Wagner. A deceiving similarity in the use of the brass might be regarded as a point of contact between the two, were not an essential difference even in this respect so marked. In Wagner even above the brazen musical fire rage the splendors and passions of the show; in Bruckner there predominate deep, unearthly, sacred mysteries the greater revelations of which come to us through the ear alone.

At a recent dinner given by the General Motors Corporation to Erno Rapee, conductor, that gentleman, John Powell, and deponent sat together and discussed Berg's Wozzeck. Rapee said that it impresses him with its grim power but does not please him intrinsically as music. Powell held that the score apart from the libretto is not tonally purposeful and violates the fundamental tenets of art. Deponent expressed his admiration for Berg's work and declared that it seems clear to him as to composition and meaning. And there you are, or rather there we were. Any kind of music, like politics and horse races, gives rise to differences of opinion and leads to discussions. The discussions seldom clarify matters but they are useful for exercising the mind and the voice.

Meanwhile Willi Reich has written a Guide to Wozzeck which will be published as a brochure supplement to Modern Music (the magazine of the League of Composers) and placed on sale before the New York premiere of Berg's opera, November 24 at the Metropolitan, under the direction of Leopold Stokowski heading the Philadelphia Grand Opera Company and the Philadelphia Orchestra.

After the General Motors dinner there was the corporation's NBC broadcast of its new radio program, The Parade of the States, arranged and conducted by Rapee. Virginia was the honored State on this initial occasion and a Virginian, John Powell, functioned as soloist with his own Negro Rhapsody for piano and orchestra. The composition, colorful, bouncing, and well made, still sounds vital and fresh. Powell, entirely recovered from his long illness, played better than ever and will give a renewed demonstration of his performing talents at a New York recital in December.

Speaking of progressiveness, as in the penultimate paragraph of this screed, there is the Brooklyn N. Y., Daily Eagle of October 18, which publishes a picture of Geraldine Farrar and prints underneath: "Opening the Metropolitan Opera Season of 1931-32."

Allentown, Pa., October 19, 1931.

Dear Variations:

I have just finished reading your article relative to the national anthem of Spain.

The suggestions of J. P. F. are in order, but I do believe I have a better one. Why not send them The Star Spangled Banner which can't be sung, in exchange for their old anthem. They might get the worst of the bargain, but if so, well—they asked for it.

May I take this opportunity to express my appreciation of the Musical Courier in general, and Variations in particular. After a full week of treating music with the seriousness it deserves, it is mighty refreshing to relax with a bit of real humor and the other subjects of interest printed in your paper.

Sincerely,

HAZEL HEFFNER.

Jose Segrelles, Spanish painter, has translated to canvas his impressions of Beethoven's Fifth Symphony, Moonlight Sonata, Eroica, Pathétique and Appassionata Sonatas. Reproductions of the musical paintings show the Eroica represented by a white



THE MUSICAL LECTURER REAPPEARS

I—"The music of the masters is universal." II—"I, personally, abhor jazz." III—"Modernistic music is still an unsettled question." IV—"All music represents vibration set in motion by nerve-ganglia, cerebral reaction, and emotional excitation." V—"This then, concludes my remarks." VI—"I thank you; good evening."

horse and a coffin with a vulture surmounting it; the Pathétique Sonata interpretation is a band of Egyptian pipers playing for a mummy; Moonlight Sonata is pictorialized by a scene revealing a misty Central Park meadow with a wraithy female floating about diaphanously at dawn. At least those are my impressions of the Señor's impressionistic art which has in no degree lessened my opinion of Beethoven's compositions.

If there is an oboe player or advanced student of the instrument who would like to join a resort orchestra for three months just after Christmas, he should communicate with Mary L. Leonard, at Winter Park, Florida.

W. H. Cook, of Ames, Iowa, remembers when Theodore Thomas and his orchestra, "back in the '80's" went on tour with a quintet of vocalists including Emma Juch, and stopped off for a concert in a small town on the Iowan prairies.

When the company arrived at the lonely railroad station they were greeted by a deputation of prominent citizens—and a cow, grazing placidly nearby. "Oooh," exclaimed Mme. Juch, pointing, "how I would like a drink of milk from that." The president of the First National Bank bowed gallantly and answered: "If you'll milk her, I'll hold her."

The rusty tin drinking cup of the waiting room being procured, Mr. Ames relates that "while prexy soothed the animal, the prima donna milked it without spilling a drop on her elaborate silk gown, and having filled the cup to the brim drank it empty."

Thanks to Mr. Ames, for furnishing Variations with this exclusive and important addition to the ana and data of American musical history.

Is art now in a class with baseball, or vice versa? The attached phrases are taken from New York daily newspaper reports of the recent World's Series:

"... the mark of the ideal, the stamp of mechanical and mental majesty ..."

"Highly dramatic and superlatively skillful ..."

"Your recent story about the Soviet Five Year Plan," writes Babushka, "recalls the one about the Moscow visit of G. B. Shaw when he was taken to see a busy metal factory. 'These machines,' was the guide's explanation, 'produce 100,000 printed plates every day.' Shaw was about to turn away, when he picked up one of the plates to examine the text. He read: 'This elevator does not work.'"

Those croakers who tell us that the world is coming to an end must have felt vastly encouraged when they read this caption in the New York World-Telegram of October 20: "Lily Pons Training on Pumpernickel and Ravioli to Gain Weight for Opera."

Americans are quick to seize upon an idea. Last week the newspapers quoted Mr. James J. Johnston as saying that "Madison Square Garden is the Metropolitan Opera House of boxing." Now comes the New York Evening Post of October 24, and refers to the current Rodeo Show here as "Cow Opera."

At the local Y. M. C. A. concert of the People's Chorus last week the audience sang several numbers. Admission was free but not compulsory.

From M. B. H.: "In the Musical Courier of October 24 (Publication Department) the reviewer says of a David Guion song that 'it should be effective on the concert platform for a high voice.' The question naturally arises as to whether there is also a concert platform for a low voice."

Martha Baird, the pianist, was practising at her home when a plumber entered to do some repairing. He interrupted her playing to say, "Excuse me, but I think you are a great artist. I love music and I listen a lot to the radio." Pause; and then: "You know, I like that fellow Brahms." Miss Baird writes in comment: "Give them the best and they appreciate it."

At the Vienna Stadium not long ago an ensemble of eighteen pianists played Strauss' Blue Danube waltz, but reports do not relate that the massed performance made the piece sound eighteen times as attractive as usual.

Baritone Friedrich Schorr hurrying belatedly to keep an appointment, approached a special Salzburg

Festival policeman last summer and forgetfully asked him in English where to find a certain street. The puzzled official answered: "Ich bedauere, mein Herr, aber ich verstehe nicht Ungarisch." (I'm sorry, sir, but I do not understand Hungarian.)

J. P. P. writes: "The Prohibitionists have no song of their own. Aren't Cherubini's Water Carrier, Handel's Water Music, and Schubert's Singing on the Water, all appropriate for the purpose?"

They are; and the foregoing and other examples were suggested in this department—there is no time to look up the exact year—about 1926.

Anyway, what have the Prohibitionists got to sing about now? One should begin to look up funeral music for them.

The Pacific Coast Musical Review of October 10 asks: "What rule must a singer observe to sing successfully over the radio?" The best rule is to get the engagement. Another good rule is not to sing too loudly while the advertising announcer is projecting his eulogy of tooth paste, salad oil, stove polish, or what not.

There is a statute of limitations in law and there seems to be one also for many of the modernistic composers.

Every day
In every way
The singers sing
And players play.

LEONARD LIEBLING.

The Grand Old Man of American Music

John Philip Sousa will be seventy-five years old on November 6.

Sousa—a name to conjure with, a name known everywhere and loved everywhere.

Rarely has an artist forged ahead throughout a long life in so direct a line, with purpose so single-minded and with success so invariable; never before in America has a composer and conductor won so lasting a general success as belongs to John Philip Sousa, creator of patriotic and popular marches and other melodious music.

Winning early prominence with his first compositions and the initial great tour of his band, Sousa continued to hold and still retains universal approval by maintaining high standards of artistic excellence and by consorting always with the spirit of the times.

Sousa it was who first popularized the classics in America with the vast audiences which attend band concerts. Excerpts from the symphonies and from the Wagner operas, and serious later modern compositions, always found honored place on his programs. He it was, too, who early carried such music into the homes through the medium of phonograph recordings.

Today all that is taken for granted, but in the first years of Sousa's Band such innovations might have been dangerous and likely to alienate the interest of the public; to militate against the rise of the young band leader's popularity because he was high-brow his audiences, offering them education instead of amusement.

Sousa, however, intelligent psychologist and serious musician, persisted in his great endeavor and some of us are still young enough to remember the eager bursts of applause that greeted the classic numbers—even though we might have suspected that the noise makers were seeking the reward of a popular encore, preferably a Sousa march.

The time came, as Sousa knew it would, and sooner perhaps than he expected, when even the most serious of classics were listened to with pleasure and applauded for their own worth and the enjoyment they gave.

No American popular music has endured as long as Sousa's marches. His Stars and Stripes Forever has become a distinguished national classic, a composition more musical than, and engendering almost as much patriotism as the Star Spangled Banner. The famous Sousa march was the favorite war music with the American soldiers and public back in 1898 when this country found itself embattled against Spain.

In his marches Sousa expressed a new technic of rhythm and orchestration, and gave rise to the invention of a dance, the two-step, which endured all over the world for many years. He also wrote suites, songs, and many operettas and musical comedies, his El Capitan and Bride Elect being enormously popular in their day. Several books which found wide vogue stamped Sousa as an author of talent and finish.

Sousa the composer cannot be separated from Sousa the conductor or Sousa the educator. Nor

can his artistic qualities be estimated without considering also his fine characteristics as a man; his exemplary life free from intrigue and controversial entanglements; the typical sterling Americanism shown in his character and in the national flavor of his compositions which brings them closer to being our real folk music than anything of the negroid or jazz variety.

The entire musical world will unite to wish Sousa well on his seventy-fifth birthday and to hope that he may remain hale, hearty and musically active for many years to come.

Sousa is the truly representative Grand Old Man of American Music.

An Estimate of Tansman

There are only two sorts of music, the good and the bad. This, according to Irving Schercké's recent book on Alexandre Tansman, is the opinion of that modern young composer.

Schercké's biographical and critical sketch comes from the press of Max Eschig in Paris and is issued in English and French. The French edition is the one received at this office from the publisher for review.

The volume is brief and to the point, and obviously written with a thorough knowledge of Tansman and his work. Tansman, Polish, was born June 12, 1897, which makes him thirty-four years old. He studied with Podkaminer, Gavronski, Sandor Vas and Lutschig, and made his debut as a composer at the age of twenty, when the orchestra at Lodz played his Symphonic Serenade.

Mr. Schercké says that Tansman is a natural modernist, and that before he had been influenced by outside sources he had already introduced polytonality into his music. At the same time, his harmony possesses such a distinctive character that his chords have been called "Tansman chords," and their theory and nature have caused several authors to write explanatory treatises.

Tansman was permitted to attend the rehearsals of the Philharmonic in Warsaw, and thus familiarized himself with the practical side of orchestration. He is a brilliant pianist and has appeared as concert soloist all over Europe and America. During the War he was in the army, and in 1919, while still under the flag, he received information that he had won both first and second prize in a Polish musical competition; this extraordinary situation having arisen from the fact that he sent in two works under two pseudonyms. In the same year at the end of his military service he gave at Lodz and at Warsaw concerts of his compositions with the violinist Stefan Frenkel and the cellist Eli Kochanski and with the modest profits of these concerts undertook a trip to Vienna and Paris.

In Paris, Tansman at first had great difficulty in earning his living, but he gradually made friends in the musical coterie, among them Vladimir Golschmann, the conductor, and the composers Ravel, Roussel, Florent Schmitt and Georges Migot. He also associated himself with the Groupe des Six. In 1920 he gave a concert of his compositions in Paris, and in 1921 Golschmann played Tansman's Impressions for orchestra. Thereafter he won rapid recognition and his works were heard under many of the leading conductors of Europe and America. In 1926 he made a tour of Austria, in 1927 he visited Germany in the capacity of composer, pianist and conductor. In 1927-28 he undertook a tour of the United States in the same triple capacity, and returned to this country again during the following year.

Tansman's style, says Mr. Schercké, possesses Polish characteristics and is strongly melodic. No outside influence, not even that of France, where he has lived so many years, has permeated his individual personality, though he by instinct belongs to the line of Chopin and the Chopin tradition. Like De Falla, Tansman uses the folksongs of his own country occasionally for his thematic material. As to his harmony, however modern it may be, it derives directly from his melody. He has imitated Americanisms, having written in the style of the Fox Trot, Charleston and Blues; although Mr. Schercké expresses the hope that this, after all, is merely a passing phase.

More than fifty pages of the book are devoted to analyses of the composer's compositions, and this portion naturally cannot be commented upon at length within the limits of a review. It remains only to be said that the sympathetic Mr. Schercké has done his work tactfully and understandingly, and presents Tansman to the reader in a picture so lucid and instructive that it must impress even those carping persons who object to the fast growing practice of issuing biographies about musicians who are still living.

The Place of the Amateur in Music

Some misunderstanding seems to have arisen from the efforts of the *MUSICAL COURIER* and of ambitious music lovers and patrons of music in various parts of the country, to encourage personal participation in music and the formation of opera companies, choral groups, and orchestras in small cities. The problems involved will here be treated more at length and with greater detail.

First of all, let us examine the orchestra situation. A professional orchestra cannot be carried on without promise of reasonable permanency and at great expense. Only professional musicians are capable, technically, to perform the standard repertory, to say nothing of the more advanced modern works, and professionals obviously must have support if they are to move their residence to a city where it is proposed to organize a symphony.

In fairly large cities, symphony orchestras have been formed by gathering together the local professional players and arranging the concerts so as not to interfere with their regular occupations—in theaters, hotels, etc. Under these conditions, it almost invariably becomes necessary to import players on some of the less used instruments—that is to say, the instruments less used in hotel and theater music.

The problem, then, is one of a large and assured income for the orchestra. Few auditoriums are large enough to bring together an audience sufficient to cover the cost of a concert; and, even if the auditorium is large enough, it seems impossible to attract regularly enough people to fill it at prices that will meet this great expense. The orchestra, therefore, is rarely self-supporting.

The expenses of an orchestra are manifold. The greatest item is, of course, salaries—the salaries of at least seventy or eighty men. Then there are: hall rent, music, programs, tickets, lighting, advertising, performing rights, salaries of management and staff, of conductor and assistant conductor, etc., etc.

Apparently, as a result of comments made in various places at various times, the idea has gone forth that local amateurs or semi-professionals might be formed into a symphony orchestra. That meaning was never intended in the arguments of any informed speaker or writer. To be sure there should be an amateur orchestra in every city. But that is an amateur, not a professional, orchestra; not a regular symphony.

And what is the difference? The difference is, that the amateur players lack technic to play at sight, as professional players must. Obviously, **MUST!** For each program is given with no more than four or five rehearsals, which means that the players must read their parts fairly well at the first rehearsal, so that they can be drilled in expression and detail in the others.

Nor can amateurs in any number play the standard repertory with any amount of practice or any amount of rehearsing. Only very few amateurs ever attain such proficiency. The fact is regrettable, but a fact it is and there is no use denying it. Indeed, to deny it only causes confusion. Even the largest cities find difficulty in maintaining amateur orchestras. Perhaps economic conditions, which are reducing the scope of opportunity for the professional orchestra player, will ultimately rectify this situation, but that has not come about as yet.

The problem of the amateur may always remain with us. It is possible that in the future, as in the past, good amateurs will become semi-professionals. We personally know of several who are adding to their incomes in this manner at the present time, in spite of conditions. During the day they have other occupations. At night they appear as soloists at banquets or other public functions, or take part in the performance of dance music. Some of these semi-professionals are excellent musicians—one of them who is known to this writer was educated in Europe to be a professional, but on his return went into business. They could, if they would, play in real symphony orchestras, or in amateur symphony orchestras. They do not play in symphonies because it would mean giving up business careers; and they will not play in amateur organizations because the general standard of efficiency in such orchestras is not to their liking.

Efforts to unite amateur orchestras and choral societies have proved futile. The choristers insisted upon rehearsing and performing only high class music—the standard masterpieces—and the orchestra parts of these works were far beyond the capacities of the players in the orchestras, even with long home practice. In the end, such plans have had to be abandoned, and professional players engaged for the choral concerts. The same has proved true of comic operas that were staged by local amateurs. Professionals had to be engaged for the orchestra.

This brings us to the consideration of opera. There has been a good deal of inspiring propaganda in favor of grand or light opera with professional stars and amateur chorus, and perhaps amateur orchestra. The argument has been put forward that people, i. e., audiences—would become interested in opera performances more quickly and in greater numbers if their friends—local people—were in the company. Maybe they would, once in a while. But opera, like orchestra, means comparative permanency. Occasional opera and occasional orchestra is occasional culture. Small cities should have regular seasons of opera and of symphony concerts, as well as occasional choral concerts.

As we have seen—if the arguments advanced above are deemed valid—such series of orchestra concerts cannot be provided by amateurs—neither can an opera season. Occasional opera performances may be given with amateurs in the chorus, but even this is hardly likely to be satisfactory, and the public is sure to know the difference between real stage professionals and amateurs. Furthermore, amateurs would soon find continual evening engagements irksome. In some of the choral societies of New York and in other big cities, the singers have to be paid to assure attendance at rehearsals, for the reason that people do not feel that they are obliged to attend rehearsals if they are doing it "just for fun." "Fun" is essentially free from obligation.

Yet choral societies are possibilities, and many of them are successful. People do like to sing, and, if conditions are made favorable, they will feel a loyalty to the organization and will work hard to make it a success. But we can never hope for long-continued success unless conditions are favorable, and one of these conditions depends upon proper orchestral support at concerts. No chorus is willing to risk failure, after long preparation, by enforced association with incompetent amateurs. The whole final concert, or series of concerts, or festival, must be "glorious," must reflect glory and complete satisfaction upon those who voluntarily give their services by attendance at rehearsals.

Let it not be thought, however, that this writer is decrying the importance of the instrumental ama-

teur. No one could be more fully convinced of the importance of this factor in music. So convinced, indeed, is the writer that he feels that music can scarcely survive without the amateur—but the amateur in his right place.

Guiding the Radio Listener

By listening attentively and reverently to good music the average human feeds and enriches his inner, hidden life which modern and ancient thinkers agree is so vital to man's happiness. But mere aural reception is not sufficient. If the auditor wishes the full benediction of an art he must express himself in that art, however crudely. The ear must be taught to function with the hand and heart.

Educators today recognize that principle. Children and adults alike are being taught that they can draw, model, create in line and color. Music alone has lagged, largely because of the lack of organized effort.

Two broadcasting periods, reaching millions of American homes, emphasize this fundamental idea of self-expression in music. Osbourne McConathy, soundly grounded musical pedagogue, is again to conduct his widely broadcast Music in the Air course of piano instruction, and Sigmund Spaeth, who has long advocated and taught the practical application of the "play it yourself" idea, will continue his Keys to Happiness series. Both gentlemen will endeavor to prove to the average American that he can, if he will but try, play music as well as listen to music.

No one assumes that Osbourne McConathy and Sigmund Spaeth will develop millions of skilled pianists. But they will help to revive interest in the basic music instruments, they will make more and better music listeners, they will doubtless guide countless numbers to new horizons of beauty and self-realization.

Enter Opera

Best felicitations for the opening next Monday of the opera houses in Chicago and New York! May their coffers overflow and the cries of "bis" and "bravo" ring long and loud in those stately lyric halls.

Musical War Tragedy

This interesting picture postcard was published in Berlin in 1908. In the center is the late Anna Pavlova, or Paulowna, as the name was given in German. On the right is the famous soprano, Medea Fiegner, in Rubinstein's *Nero*, and on the left is the Czar's favorite tenor, Alexander Davidoff, in Tschaikowsky's *Pique-Dame*. The tenor and soprano are still alive, having escaped the terrors of the Russian upheaval, and are making their abode in Paris.

Madame Fiegner, now almost eighty years of age, gave a song recital in the Gaveau Hall in Paris during the month of June. The wonderful art and the magnetic personality were still in evidence despite the ravages of time on the voice. The tenor Davidoff is teaching. His voice is no longer what it was, of course, and he has the additional handicap of being hard of hearing. In June, 1914, very shortly before the war, he visited the United States to invest his savings in the Edison talking pictures. He met the great inventor, sang for him, and brought back to

Europe a signed photograph of Edison given to Davidoff at the Edison home.

Davidoff paid the Edison company \$75,000 for the Russian rights of the talking pictures, for he saw the future of the new invention. But a few weeks later the great war burst upon the world. Communications with Russia became more and more difficult, the material which the Edison company sent to Russia could not be used, for the public was interested only in the progress of the war. When the war was over Alexander Davidoff tried to recover at least some of his savings. But, like many another victim of the war, he finds himself old, reduced in circumstances, and unable to recover the position he once held in the operatic world.

The terrible war cost not only millions of lives but also thousands of artistic existences, none sadder than that of Alexander Davidoff.

His Paris address, should anyone desire to reach the singer, may be obtained from Clarence Lucas, 12 rue des Rossignols, Sèvres, France.



Accord and Discord

Among MUSICAL COURIER Readers

Schubert Memorial, Inc. Protests

[Editor's Note: The Musical Courier is glad to be able to publish this letter from Mrs. Ernest Hutcheson, chairman of the board of directors of the Schubert Memorial, Inc. Mrs. Hutcheson's helpful communication sets all doubt at rest on the question raised by the Musical Courier, which regrets that the Schubert Memorial, Inc. was placed in an erroneous light.]

Schubert Memorial, Inc.,
New York, October 19, 1931.

To the Musical Courier:

In the issue of the Musical Courier of October 10, 1931, I find the following statement concerning the Schubert Memorial, Inc.: "It is also possible that the S. M. lacked the necessary money this season to incur the expense of its usual annual concert. If that is the case, it should have been stated in fairness to everyone concerned."

The Musical Courier is right in its assertion that if the Schubert Memorial had lacked the necessary money to incur the expenses of its usual annual concert, this fact should have been stated in fairness to everyone concerned. This being the case, I am sorry to have the Musical Courier consider it possible that lacking the necessary funds, the Schubert Memorial would have done something so palpably unfair and even

dishonest as to go ahead with the contest, knowing that no award could be made. I trust that the writer of the article did not mean to impugn the honesty of the jury or of the Executive Officers of the Schubert Memorial, many of whom have been known to the Musical Courier for almost a lifetime, but it seems to me before such a damaging question was raised in your column, some one from your office ought to have called up one of the Schubert Memorial officers and ascertained the facts. I am giving them to you herewith briefly:

The contestants are heard in New York by a jury which, according to our by-laws, is composed of members of the Artist Advisory Board or representatives appointed by them. The Artist Advisory Board, on the other hand, is, according to the same by-laws, composed solely of orchestral conductors who "while members of this Board shall hold the position of conductor of a major musical organization in the United States." The decision as to whether an award is made rests entirely with these judges. This year they were: Messrs. Richard Aldrich, Howard Brockway, Fritz Reiner, Nikolai Sokoloff, Sigismund Stojowski, and Willem Willeke. The members of the Executive Committee have no part in the deliberation of the judges, nor may they make any suggestions to them. It is the Schubert Memorial's ambition to have its competitions as fair as it is humanly possible to make them. The judges received printed instructions (I enclose a copy) which are the same in substance as those used in 1929 and 1930. You will notice that in these instructions, as well as in the printed matter which we send out to the

contestants, the right of the judges to withhold the award is mentioned.

The Executive Committee had engaged Carnegie Hall for the evening of December 4, and unless they are able to sell the date, they find themselves in the position of having to pay the rent without being able to call on their membership for subscriptions. These subscriptions have always been generous enough to cover more than the expenses of the concert, and we saw our way clear this year not only to pay the expenses but also to be able to hand over a substantial surplus to the unemployment fund.

I feel sure you will agree with me that as Chairman of the Board of Directors and as a member of the Executive Committee of the Schubert Memorial, I have good reason to protest against the article in question.

Very sincerely yours,
IRMGART HUTCHESON.

One Unmoronic Whistler

New York, October 10, 1931.

To The Musical Courier:

The reason that prompts this letter is the Shaw whistling controversy so interestingly treated in the Musical Courier.

Prof. Shaw surely forgets that one of the greatest whistlers of all time was a lady carrying his own name, Alice Shaw. I knew her personally. She was not only a woman of great intelligence, but also one whose musical taste and knowledge were incontestable. She whistled her way around the world and devoted her remarkable talent to the best music only. No jazz or cheap crooning stuff had a place in her repertoire and her performances were equally sensational in the drawing-rooms of kings, czars, emperors and maharajahs, and the homes of the intelligentsia of the world's capitals. No mere moron could have had the record made by Alice Shaw, whistler.

Very truly yours,
GRENA BENNETT.

Otto H. Kahn Resigns

(Continued from page 5)

elected as president of the Metropolitan Opera Company and chairman of the board, my old-time friend, Mr. Paul D. Cravath, who, with characteristic public spirit, has accepted the appointment. Mr. Cravath has long been interested in the musical life of this city, having been for many years a member of the executive committee of the Metropolitan Opera Company, in addition to being a member of the board of the Juilliard College of Music and of the Philharmonic-Symphony Orchestra.

"No other changes whatever in the direction or personnel of the Metropolitan Opera Company are contemplated. Mr. Cravath has for Mr. Gatti-Casazza, the general manager, and for Mr. Edward Ziegler, the assistant general manager, the same sentiments of complete confidence and high esteem which I hold for them as the result of many years of observation and collaboration.

"While my responsibility and my functions as an officer of the Metropolitan Opera Company cease as of this day, I shall remain as a member of the board of directors, and my interest in that great civic institution continues unabated, and to the extent that my experience and judgment may be of any service they will always be at its disposal."

Mr. Cravath issued the following statement:

"We all deeply regret Mr. Kahn's retirement. The board of directors will continue the policies that have heretofore been pursued and we look forward to a successful season of 1931-'32."

Geraldine Hall Married

Geraldine C. Hall was married to Francis Hyde Bangs on October 27.

Miss Hall is a graduate of the Spence School and a member of the Junior League. For years she has been a staunch supporter of musical activities and more recently was one of the sponsors of the German Grand Opera Company.

Mr. Bangs, the son of the late John Kendrick Bangs, was formerly a professor of English at Yale.

Mr. Bangs and his bride left for a wedding trip north, and upon their return the first week in December, will sail for Europe.

Contest for American Opera

The Master Institute of Roerich Museum, New York, is holding a contest for a one-act opera by a living American composer to be produced at the Roerich Hall. The contest calls for an opera, either published or in manuscript, written within the last ten years; time of performance, forty minutes or less. The libretto may be drawn from any source, but the score must be without chorus or backstage chorus, with chamber music orchestra, and a cast of not more than five; the scores, including librettos, to be delivered not later than November 20 to the Master Institute. For further information address the secretary of Master Institute of Roerich Museum, New York.

I See That

Irene Williams has been reengaged as a soloist by the New York Oratorio Society.

Lucile Lawrence played for the Musicians Club, October 21.

Richard Tauber made his American debut in recital, October 28.

Rehearsals have begun for the production of Wozzeck by the Philadelphia Grand Opera Company.

Peabody Conservatory has awarded a violin scholarship.

The English Singers have opened their seventh American tour.

Edwin Orlando Swain, baritone, is to sing Elijah in Chattanooga, Tenn.

Alexander Raab addressed the Alameda Music Teachers' Association in Berkeley, Cal.

John McCormack's first Chicago recital of season was heard at the Civic Opera House.

Chicago Mendelssohn Club is offering three voice scholarships to senior high school boys.

José Iturbi introduces new Debussy composition to Chicago, as soloist with Chicago Symphony Orchestra.

The Diller-Quaile School announces a course in sight singing and musicianship.

Mrs. John Dennis Mehan teaches speakers as well as singers.

James Massell will issue a book on Three Bel Canto Periods.

Hugh Porter has begun a series of oratorios and organ recitals at the Second Presbyterian Church, New York.

Harold Patrick and Charles Clark, artist-pupils of Alice L. Ward, won Atwater Kent competitions.

Eleanor Everest Freer's opera, Legend of the Piper, was heard by 5,000 people in Sacramento, Cal.

Berenice Allaire won the Atwater Kent Regional Contest for Western New York.

Edwin Grasse gave a recital at Reading, Pa., October 11.

The Elshuco Trio will offer four concerts this season.

Victor Chenkin opens his season November 1.

The Choral Art Society of Philadelphia will give two concerts.

A Municipal Negro Chorus is to be organized in Baltimore.

Iturbi's third American tour includes sixty concerts.

Anna Hamlin will appear in Charles Wagner's production of Boccaccio.

Master Institute of Roerich Museum is holding a contest for an American opera.

Otakar Sevcik arrived in America October 9.

Nelson Eddy will sing in Wozzeck in Philadelphia and New York.

Hans Kindler was tendered a reception in Washington.

De Luca and Lauri-Volpe have returned from Europe.

Frances Nash was soloist with the San Francisco Symphony.

The New York Sinfonietta will give three New York programs this season.

Charles Stratton is to sing at The Plaza, New York, November 10.

The Philadelphia Chamber String Sinfonietta is entering its sixth season.

Otto Kahn has resigned as president of the Metropolitan Opera Company.

Florence Easton was married to a New York broker.

Anna Case will sing at the Roslyn, Long Island, high school in a benefit concert.

Elisabeth Rethberg sailed for Europe for a holiday in Switzerland.

Mayor Walker attended John McCormack's recital in White Plains, New York.

The Manhattan Symphony Orchestra will play several works by Charles Maduro.

Charles A. Baker played on the Edison Memorial Service program over WEAF, October 18.

Mary Wigman's Tour Heavily Booked

Mary Wigman, who arrives soon from Europe, will fulfill sixty-five dates between New York and the Pacific Coast. All her available time has been booked.

Cesar Saerchinger Here

Cesar Saerchinger, of the Musical Courier European staff, with headquarters in London, arrived in New York last Thursday on the Ile de France for a short business visit.

Music Memorializes Edison

Last week, on the day of Thomas A. Edison's funeral, the lights in all New York concert halls were dimmed for one minute, in memory of the great inventor.

VISITORS' REGISTER

The following out-of-town visitors registered at the Musical Courier offices last week:

October 19—Reuben Krull, Pasadena, Cal.; Mary L. Leonard, Winter Park, Fla.
October 20—Ralph Lewando, Pittsburgh, Pa.
October 23—Vladimir Shavitch, Syracuse, N. Y.

JOSEPH SZIGETI

THE CELEBRATED VIOLINIST

playing in the United States
until Christmas, 1931

uses

The
BALDWIN
PIANO



Management of Arthur Judson, Inc.
113 West 57th Street, New York

Pacific Coast newspapers commented as follows on Mr. Szigeti's recent western performances:

"An artist to be numbered among the elect."
(Redfern Mason, San Francisco Examiner)

"Szigeti was accorded an ovation." Playing that is glorified by an exquisitely lyric tone which gives to cantabile passages a poignant beauty."
(San Francisco News)

"Expression intensely eloquent, yet serene."
(San Francisco Chronicle)

"He gave a fine performance."
(Redfern Mason, San Francisco Examiner)

"Joseph Szigeti and Issay Dobrowen were accorded an ovation."
(San Francisco Bulletin)

"Szigeti's reception was triumphant."
(San Francisco Chronicle, Oct. 17, 1931)
(Alex. Fried)

Foreign publications wrote as follows of his performances in the Orient:

"Supreme artist."
(North China Star)

"Excited shouts from an enthusiastic audience such as Shanghai has not seen before."
(Shanghai Times)

"Szigeti gave me greater inspiration than did any violinist who has ever come to Japan."
(Tokyo Asahi)

"Frantic applause."
(Japan Advertiser)

"He is incomparable—except with himself!"
(Soerabaja Handelsblad)

"It was glorious."
(Batavia, Nieuws van den Dag)

MUSICAL COURIER FUND IN AID OF VIENNA GESELLSCHAFT DER MUSIKFREUNDE

(Reprinted from the Musical Courier of August 15, 1931)

Vienna, July.

It is through the courtesy of Emil Hertzka, vice-president and general manager of the Universal Edition, that I met Dr. Karl Geiringer, custodian of the Library and Museum of the Gesellschaft der Musikfreunde, and Dr. Hedwig Kraus, its librarian and director of archives. The introduction to them enabled me to make a solitary and leisurely inspection of the treasures housed in the building of the G. d. M. even though the exhibition is closed to the public during the greater part of summer.

What the visit meant to me is apparent when I confess that I had the temerity to play on the pianos used by Haydn and Schumann (the latter presented to the Museum by Brahms) and to hold to my head the two ear trumpets which Beethoven used and through which he listened, among others, to Schubert and Weber.

When the Gesellschaft der Musikfreunde was finally organized in 1812 it was decided to dedicate the institution to the furtherance of musical art in its highest forms, and to found also a great conservatory and musical library. The first active president was Prince von Lobkowitz, and the honorary protectorate was assumed by the music-loving Archduke Rudolf, pupil of Beethoven in composition. By 1817 the G. d. M. had gained such power and prestige that when complaint was made by the directors that some newspaper critics had written harsh and hampering reviews of the concert activities of the Society, the Police Commissioner, Count Sedlnitzky, directed that no criticisms could be published without previously being submitted to the president of the G. d. M. and approved by him.

It is not necessary for me to recapitulate the subsequent history of the association, whose endeavors and achievements cover the most luminous pages in the world's record of such undertakings.

As an example, the years 1838-48 find the concerts of the G. d. M. adorned with such performing names as De Beriot, Vieuxtemps, the two Hellmesbergers (sons of Georg, the first renowned violin teacher of the Conservatory), Joachim, Neruda, Laub, Thalberg, Rubinstein, Moscheles, Willmers, Jaell, Droyschok, Liszt, Clara Schumann, Litloff, Servais, Parish-Alvers, etc.

Since the founding of the G. d. M. its directorate has conferred honorary membership upon famous musicians, all of whom considered it a privilege to be so favored. In the Museum and archives (established when the Archduke Rudolf bequeathed his musical collection to the Gesellschaft) are autograph letters accepting honorary membership, from Ludwig Bösendorfer (piano maker, and a generous patron); Wilhelm Gericke, Karl Goldmark, Eduard Kremser, Materna, Hans Richter, Saint-Saëns, Prince Liechtenstein, Dr. August Ambros, Auer, Beethoven, De Beriot, Berlioz, Boieldieu, Brahms, Bruckner (a most touching letter), Ole Bull, Cherubini, Chrysander, Donizetti, Dvorak, Ernst, Fétis, Franz, Garcia Gevaert, Gounod, Grieg, Grillparzer, Halévy, Hanslick, Hiller, Hummel, Joachim, Kreutzer, Lachner, Liszt, Lucca, Marschner, Massenet, Mendelssohn, Mercadante, De Meyer, Molière, Meyerbeer, Moscheles, Onslow, Reinicke, Reissiger, Ries, Rossini, Rubinstein, Schumann, Spohr, Spontini, Johann Strauss, Thalberg, Thomas, Tomaschek, Verdi, Vieuxtemps, Volkman, Wagner, Weber, Clara Schumann, Zelter, and scores of others.

Of pupils who obtained their groundwork and much of their art in the Konservatorium there were De Pachmann (then plain Pachmann) in the class of Dachs, himself from the studio of Czerny; Fischhoff, Schrecker, Alexander Lambert, Adele Margulies, Elly Ney, Mottl, Steinbach, Benno Schönberger, all of whom studied with Dvorak; the two Hellmesbergers (pupils of their father), Ernst, Auer, Gericke, Dalcroze, Enesco, Flesch, Hauser, Joachim, Von Suppé, Millocker, Kneisel, Rosé, Gallico, Janko, Kreisler, Dont, Bodanzky, Von Herzogenberg, Schalk, Brodsky, Drdla, Richter, Mahler, Döhler, Henselt, Bruckner, Josef Rubinstein, Vieuxtemps, Thalberg, Emil Pauer, Nikisch, Wolf, Gerster, de Murska, Sembrich, Brüll, Ternina, Mahler, Erich Wolff,

Zarembski, Jadowlaker—the list takes one's breath away, and cannot be equalled even by the showing of the Paris Conservatoire.

Personal and priceless relics in the Museum of the G. d. M. are almost countless and include the last medicine spoon of Beethoven; his walking stick; locks of his hair; and the key to his coffin. Of medallions there are hundreds; among them, a heavy gold one, specially struck off, and presented to Beethoven by Louis XVIII, of France.

And how can I enumerate all the priceless manuscript scores and letters that fill the crowded glass-covered cases, and furnish the reverent music-lover thrill upon thrill?

Before all, there is the complete manuscript score of the Eroica Symphony, its first page showing the historical erasure of the dedication to Napoleon I, with the holes made in the paper by the enraged Beethoven. I was privileged to handle the precious document and turn over page after page. Like-

score of Martha), Franck, Goldmark (complete score of The Rustic Wedding, A minor string Quintet, etc.), Gounod, Henselt, Josef (cadenza to Liszt's second Rhapsody), Lanner, Lecocq, Liszt, Lortzing, Massenet, Mendelssohn, Offenbach, Paer, Paganini, Popper, Raff, Romberg, Rossini, Scarlatti, Mahler (fourth Symphony), Sarasate, Schubert (Masses, Der Wanderer, Der Tod und das Mädchen, and dozens of other songs, beside six Quartets, piano pieces, dances, and—the C major and Unfinished Symphonies). Also there are the single page of manuscript on which Schubert sketched the beginning of the third movement of his Unfinished, Schumann (Davidsbündler Dances, Symphonic Etudes, D Minor Symphony, Concert Allegro for piano and orchestra, F sharp minor Sonata, Overture, Scherzo, and Finale for orchestra), Smetana, Spohr, Johann Strauss (Blue Danube and other waltzes), Spontini, Tartini, Weber, and Wagner (including the concert arrangement combining

terial misfortune, and throws a sweet light on the ordinarily morose and penurious Ludwig, especially as he adds that the matter will be kept secret by him.

A Mozart letter, written during his childhood stay in London to his sister Mannerl, tells of the wonders of the English capital, and particularly of the Zoo, where there is "a remarkable animal named zebra, which has stripes of white and coffee color, so evenly spaced that a painter might have drawn them."

It is not difficult for the reader to imagine the gusto with which I browsed through all the treasures, crammed into narrow cases, and lamented that I could not view all the collection of musical instruments (over 1,000 are crowded on the scanty walls) and the nearly 4,000 letters and manuscripts which cannot be displayed in the Museum, owing to lack of room. Greater sorrow, however, was that of Dr. Geiringer and Dr. Kraus, who do the best they can with one large room at their disposal. The condition is unbelievable and intolerable, but cannot be remedied owing to the lack of funds at the disposal of the Gesellschaft executives.

Something should be done about the matter, and immediately, by musicians and music lovers all over the world, and especially those in America, who are all told not as badly off as the musical circles of Europe. It should not be difficult to raise the money, a moderate sum, with which to enable the Gesellschaft to obtain larger quarters for its collection, brought together through so many years and after such loving, devoted, and unremitting labor. An association which offers a heritage of that kind to the musical world in perpetuity (aside from the other benefits to musical art bestowed by the G. d. M.) should not be permitted to struggle unaided in its tragic endeavor to protect and preserve such a matchless wealth in musical material.

I recommend the Gesellschaft der Musikfreunde and its Museum to the sentimental sympathy of our colleagues in America, and I ask for early and practical relief in its behalf.

I recommend it to Harold Bauer, president of the Beethoven Association; I recommend it to John Erskine and Ernest Hutcheson, of the Juilliard Foundation; I recommend it to Rubin Goldmark, president of The Bohemians; I recommend it to the National Federation of Music Clubs.

I recommend it to Harry Harkness Flagler, to Otto H. Kahn, John D. Rockefeller (Sr. and Jr.), Andrew Mellon, Clarence Mackay, the Guggenheim family, Leopold Stokowski, Ossip Gabrilowitsch, Henry Ford, Serge Koussevitzky, Nikolai Sokoloff, Eugene Goossens, Arturo Toscanini, Mrs. Christian Holmes, Mrs. Vincent Astor, Harold McCormick, Samuel Insull, Josef Hofmann, Fritz Kreisler, Ignace Paderewski, Jascha Heifetz, Mischa Elman, John McCormack, Ernest Schelling, Nikolai Sokoloff, Serge Koussevitzky, Mrs. Mary L. C. Bok, Fritz Reiner, Joseph Littau, Adolph Lewisohn, Walter Naumburg, Joseph Strinsky.

The Musical Courier will gladly start a subscription and cooperate in every other possible way to help a fund for the purposes I have outlined, but I would prefer to see the initiative come from the musicians and the wealthy music supporters in America.

The needs of the Gesellschaft may be ascertained easily by those interested, from Moritz Krumpholtz, director of the organization or from Dr. Carl Geiringer and Dr. Hedwig Kraus. All of them are to be reached at the Gesellschaft der Musikfreunde, No. 6 Karlsplatz, Vienna.

The subject of the G. d. M. should not be left without mentioning that Mathilde Marchesi taught there from 1854-61, and again from 1868-78, a period of seventeen years in all; and that others in the faculty at various times were Dessoff, Herbeck, Bruckner, Sechter, Godowsky, Sauer, Busoni, Schalk.

LEONARD LIEBLING,
Editor in Chief.

Send in your contributions, one dollar or more, as soon as possible to
THE MUSICAL COURIER
113 West 57th Street, New York



THE IMMORTAL FRONT PAGE OF THE MANUSCRIPT OF BEETHOVEN'S
EROICA SYMPHONY.

The "to" of "Bonaparte" remains clearly legible.

wise the Manuscript of the Les Adieux Sonata for piano. The song, Ich Liebe Dich. The Seventh and Eighth Symphonies. The Missa Solemnis (presented by Brahms). The piano Sonatas, opus 81a, 110, and 111. Dozens of the famous sketchbooks, filled with thematic and other fragments of Beethoven's symphonies, piano and other sonatas, chamber music, songs, concertos, overtures, Fidelio, church compositions, piano solos, etc.

The manuscript of Ich Liebe Dich came into Schubert's possession after the death of Beethoven, and in reverent homage Schubert wrote his own D minor Adagio for piano on the other side of the one-page song, leaving two of the leaflets blank. Later, Ferdinand, Schubert's brother, owned the unique manuscript, but either through ignorance or penury, filled the unwritten space with elementary harmony examples as demonstrations for his pupils.

I turned the pages, too, of the manuscript of Mozart's G minor Symphony (with the adorable leading theme written only for violins; Mozart filled in the rest of the orchestration in a later version) and his D minor piano Concerto, and string Quartet in B flat; Brahms' German Requiem, C minor piano Quartet, F major Sonata for piano and cello, C minor piano Trio, double Concerto for violin and cello, G major string Quartet, B minor clarinet Quintet, the Four Serious Songs, many other songs, choral works, piano solos, etc.

I saw and picked up manuscripts by Bach, Handel, Gluck, Haydn (Masses, chamber music, songs), Berlioz, Caldara, Chopin, Cornelius, Cramer, Czerny (among them many unpublished works), Delibes, Diabelli, Dittersdorf, Donizetti, Flotow (complete

the Tristan and Isolde Prelude and Liebes-tod).

One Brahms manuscript is his opus 9, "Kleine Variationen über ein Thema von ihm, ihr, zugeeignet." (Little Variations for piano, on a Theme by Him, dedicated to Her.) There can be no doubt as to whom is meant, and the MS. strengthens the case of those historians who claim that Brahms was in love with Clara Schumann in his early youth and throughout the rest of his life, which he spent as a bachelor.

The partial Schubert MS. of Der Tod und das Mädchen is cut into small pieces. They were given by Ferdinand Schubert to his worthy pupils in memory of his great brother. The pieces, collected after many years, form almost all of the song.

Schumann's Pedal Studies, written for preparatory study of the organ, were composed on a piano to which organ pedals had been attached. The instrument is on view in this marvelous Museum.

One letter is written on two sides of a double sheet, when Liszt and Wagner were living in the same house at Bayreuth. Liszt, downstairs, sent a note to Wagner, upstairs, telling him to come down, as there was a visitor interested in publishing some of the Wagner music in Leipzig. Wagner scribbled this answer on the back of Liszt's note: "I won't come down because I don't care about any new publishers. Besides, I'm in my shirt." Liszt addressed Wagner as "Unglaublicher" (Incredible One) and Wagner addressed his note: "Noch Unglaublicher." (More Incredible One.)

A Beethoven missive to Czerny is an offer to help the latter weather a period of ma-

S
A
L
V
A
T
O
R
E

AVITABILE

Vocal Teacher of Many Well-Known
Metropolitan Opera Artists

Special Rates for Exceptional Voices

Metropolitan Opera House Studios

1425 Broadway Studio 74

Tel. FEn 6-2634 and 6-2661

Vast Audience Hears McCormack in Chicago

Rachmaninoff also Draws Large Throng—Carola Goya Presents Dance Program—Mendelssohn Club Offers Scholarships—Cara Verson Featured by Musicians' Club—College, Conservatory and Studio Notes.

CHICAGO.—To his countless Chicago admirers, John McCormack still remains the greatest Irish tenor and bard, and at his first recital of the season here on October 18, he once more substantiated their belief. He sang to a vast audience which crowded the Civic Opera House and their response came in long and vociferous applause after every number and brought innumerable encores.

McCormack had programmed some new numbers as well as several of the old favorites and sang them all with his wonted artistry in song and in projecting words. Handel's Guardian Angels was sheer loveliness as he presented it, as was an old German love song called Minnelied, and Sentirsi il petto accendere from Vinci's Artaserse. He had some new Irish folk songs, The Forlorn Queen and The Spanish Lady, both arranged by Hughes, which, with the older favorites caught the fancy of the listeners who are convinced that no one can sing them better than John McCormack. There was also a group by American composers—Far Apart by Edwin Schneider, Smilin' Kitty O'Day by Ernest Torrence, When Rooks Fly Homeward by Alec Rowley and Thanks Be to God by Dickson.

Edwin Schneider, as usual, provided artistic accompaniments, and Fritz Renk, a Chicago violinist, played two groups of violin numbers with fine effect.

RACHMANINOFF AT ORCHESTRA HALL

A piano recital by Sergei Rachmaninoff at Orchestra Hall on the afternoon of October 18, brought a large and enthusiastic audience. Among other things Rachmaninoff introduced here his Variations on a Corelli Theme, an intricate number, which displayed the pianist's virtuosity. He also offered the Beethoven Sonata, opus 81, the Schumann Etudes, Symphonique Etudes, and numbers by Gluck-Bauer, Weber and Liszt.

CAROLA GOYA'S DANCE PROGRAM

Carola Goya brought to Chicago Spanish dances in all their native beauty and pristine purity at the Studebaker Theater, October 18. Goya is a creator as well as a dancer and her program contained several of her own, written to the music of modern Spanish composers beside classical, flamenco and folk dances whose steps and rhythm have been familiar in Spain for generations.

SWEDISH MUSICAL FESTIVAL

The annual Swedish Music Festival, at the Civic Opera House, on the evening of October 18, enlisted the services of the Woman's Symphony Orchestra, Ebba Sundstrom, conductor; the Chicago Swedish Glee Club, under William Nordin, and Alma Peterson, soprano. As we received no tickets, we are unable to offer a report.

MENDELSSOHN CLUB OFFERS SCHOLARSHIPS

At a dinner given at the Midland Club, the Chicago Mendelssohn Club revealed a scholarship plan to discover and aid the development of vocal talent among high school boys and to supplement the work now being done by the directors of high school choral groups by encouraging an interest in choral singing.

Composed of eighty-eight business and professional men, who give of their time and talent for the love of singing, the Mendelssohn Club is now in its thirty-eighth year. It proposes to train its future membership through these scholarships. There will be three offered to senior high school boy students who are recommended by their instructors and who are chosen by judges in competitive elimination as showing sufficient promise. In the competition the Club will have the cooperation of the Society of Amer-

ican musicians. One scholarship is to be donated to each section of the city, West, South and North, and will entitle the winner to a full year's instruction in the American Conservatory of Music, Bush Conservatory or the Cosmopolitan School. A semi-final contest will take place in January, at which three from each section will be selected. These boys will be introduced at the Mendelssohn Club's concert at Orchestra Hall, February 2. The final elimination contest will be held in April prior to the final public Mendelssohn Club concert, April 19, when the winners will be presented.

The Mendelssohn Club has also arranged to give three concerts during February in high school auditoriums in the three sections of the city, at which a nominal admission fee will be charged. The two-fold purpose for this is to raise funds which will help to defray the expense of the scholarships and to arouse and keep active an interest in choral music.

BEACHVIEW CLUB PROGRAMS

The Sunday Twilight Musicales at the Beachview Club are again proving popular this season and those given on October 18, by Jessie Rae Taylor, impersonator, and on October 25 by Lucille Manker, Chicago pianist, were heard by large audiences.

CARA VERNON ON MUSICIANS' CLUB PROGRAM

Cara Verson had the honor of opening the Debussy program given by the Musicians' Club of Women, at Curtiss Hall, October 19, with a group of five piano numbers. Miss Verson, who makes a specialty of modern programs, was at her best in these Debussy numbers—Gardens in the Rain, Moonlight on the Ruined Temple, Minstrels, Sails, and That which Has Seen the West Wind. In the moderns Miss Verson is completely at home and she has made such a thorough study of them as to be able to play them with understanding, artistic insight and in a most enlightening manner. Her listeners heartily applauded the pianist.

A group of four songs was excellently rendered by Lucille Wynekoop; the Sonata for Violoncello and Piano was played by Lois Bichl and Olga Sandor, and The Blessed Damsel was rendered by a chorus of women's voices, Florence Gullans Smith as narrator and Louise Hattstaedt Winter as soloist, under the direction of Tina Mae Haines.

JESSIE B. HALL PRESENTS BARITONE

Jessie B. Hall presented Frank Brantley, baritone, in recital at Kimball Hall, on the evening of October 20.

CHICAGO MUSICAL COLLEGE ACTIVITIES

Wanda Paul, artist pupil of Rudolph Ganz, played at a reception in honor of General Dreszer, Inspector General of the Polish Army, at the Midland Athletic Club, October 10. Miss Paul, recipient of one of the Junior Friends of Art Scholarships, entertained at their opening meeting at the Drake Hotel, October 20.

Donald Thayer, baritone, artist pupil of Frantz Proschowski, has engagements already booked which call for his appearance with the Los Angeles Philharmonic Orchestra, the Seattle Symphony Orchestra, and at one of the Biltmore Morning Musicales. Mr. Thayer's appearance with the Seattle Symphony is a re-engagement, and this will be the sixth consecutive year he has appeared at the Biltmore Morning Musicales. Other concert appearances will take him to New York City, and Fresno, Long Beach and Pasadena, Calif.

The monthly public recital of the Zeta

Chapter of the Phi Beta Fraternity had Virginia Gable, pupil of Mollie Margolies, as guest soloist at the meeting of October 26.

Marion White, artist pupil of Vernon Williams; Wilma Scheer, violinist and pupil of Max Fischel, and Elena Crivella, pupil of Rudolph Ganz, participated in the Sunday afternoon program at the Allerton House on October 18.

Bula Burk, Phi Beta and 1931 winner of the Rosa Raisa Scholarship, has just returned from a year's study in Italy.

Phi Beta Sorority gave a tea at their house on Astor Street for the Honorary Members, including Mr. and Mrs. Ganz and Mr. and Mrs. Devries.

William Desmond, actor; Emmett Flynn, director and Dorothy McGannon, pupil of Mollie Margolies, appeared on the program at the Phi Beta Sorority Tea on October 11.

The Children's Air Theater program under the direction of Viola Roth will be given every Saturday afternoon at four o'clock over WCFL instead of WMAQ as previously mentioned.

Hazel S. Stalhine, artist pupil of Mme. Linderman, presented an autumn program before the Lutheran Church at Catron, Ill., October 29.

Naomi Evans, of Willington, Ill., artist pupil of Arch Bailey, has been engaged as soloist for the annual banquet of the Chicago Chamber of Commerce.

Pauline Osterling, one of the professional pupils from Lillian Powers' studio, played in a joint recital before the Culture Club of Oak Park, October 9.

In addition to the vocal scholarship contest on October 28 for study with Herman Devries, the Junior Friends of Art announced a \$200 piano scholarship for study with Glenn Dillard Gunn on October 30.

SYMPHONY CONCERT: JOSÉ ITURBI SOLOIST

The first of the season's soloists with the Chicago Symphony Orchestra, under the direction of Frederick Stock, was José Iturbi, Spanish pianist, who made his fourth visit to Orchestra Hall at the October 22 and 23 concerts.

Iturbi introduced a new piano composition to Chicago by Debussy, and he also played the Liszt Concerto No. 1 in E flat major. It seems surprising that the Debussy Fantaisie for Piano and Orchestra had not been performed previously in this community, but after reading the program notes of Felix Borowski, one learns that the number was only published two years after the composer's death and that during his lifetime Debussy never permitted it to be heard. The composition, one of his early works, proved a happy selection—one that it is to be hoped will be programmed often and one that served well to reintroduce Iturbi to his many Chicago admirers. The Liszt Concerto proved a contrast and in both selections the soloist won the complete approval of his listeners.

The program was opened with a fine rendition of Georg Schumann's overture Liebesfrühling, which, with Strauss' tone poem, Don Juan, was the most effective music of the evening.

A new work to America was presented. Selected by Dr. Stock during his trip abroad this past summer, the number is a Symphony in A Major by Pierre-Octave Ferroud, a French composer not yet thirty-two years old, who once before had a composition performed by the orchestra—his Fables having been played here in 1928. Mr. Ferroud belongs to that category of modern composers who follow in the footsteps of Stravinsky and who calculate their musical effects instead of relying on their own imagination or creative powers. It was the late Oscar Wilde who stated that if he saw a beautiful rose in a neighbor's garden no one would think of accusing him of plagiarism if he grew a more beautiful rose of the same species. Therefore, if Mr. Ferroud has a good memory, one cannot but praise him for following in the footsteps of some of his predecessors in writing music that has little meaning for the layman, but which is interesting to the musician. His difficult number was beautifully played by the orchestra under the efficient baton of its conductor.

The real symphonic enjoyment of the evening was derived from Strauss' Don Juan,

which has long been in the Chicago Symphony repertory.

BUSH CONSERVATORY RECITAL

In the series of recitals in which Bush Conservatory of Music is presenting its faculty members, Jan Chiapusso appeared October 23, playing Bach-Busoni, Bach-Chiapusso, Scriabin, Godowsky, Ravel, Chopin, Liszt and Paganini-Liszt selections for the appreciation of a large audience.

AMERICAN CONSERVATORY NOTES

The American Conservatory Opera classes under the direction of Edoardo Sacerdote are meeting regularly on Tuesday and Friday afternoons and evenings. The chorus class of this department, organized for the purpose of studying the chorus parts of the operas to be presented later in the year, meets once a week and is open to all students enrolled in the Conservatory.

The Conservatory Symphony Orchestra with a full roster of eighty players has begun its regular weekly rehearsals under the direction of Herbert Butler. Several concerts will be given during the school year, the first to take place in January.

Officers for this season of the Rudolph Reuter Club are Sylvia Wentworth, president; Harold Van Horne, vice-president; Gretta Spokesfield, secretary, and Esther Huxhold, treasurer. For the second time a scholarship with Mr. Reuter is being awarded by the club.

Harriette Price, contralto, former student of Edoardo Sacerdote, was awarded first place in the Society of American Musicians' contest for appearance with the Chicago Symphony Orchestra in January. Mrs. Price will be heard in recital in Boston in the near future and Mr. Sacerdote will assist her at the piano.

Gaylord Browne and Gibson Walters, duo violinists, students of Herbert Butler, were presented by Bertha Ott in recital at the Civic Theater, October 25.

Recent and future engagements of Aletta Tenold and Grace Welsh, duo pianists, are as follows: Mundelein College for Women, St. Casimir's Academy, St. Mary's High School, Rosary College, Trinity High School, St. Xavier's College and Chicago Civic Theater.

JEANNETTE COX.

Mrs. John Dennis Mehan Discusses Her Vocal Principles

Mrs. John Dennis Mehan, many years in New York, teaches the speaker as well as the singer. Pupil, co-worker, and later the wife of Mr. Mehan, she has, as pupils, actors, business men, ministers and others. She says: "The speaking voice should be taught the same fundamentals as the singing voice. Apropos a business man told me: 'I want you to know that the principles imbibed from you made thousands of dollars for me.'"

Mrs. Mehan has carried on her late husband's work. "And I will give demonstrations of my ideas," said she. "What speakers' troubles do you treat?" was asked. "Sore throats, huskiness, nasal, strident voices, which may be made musical, expressive and forceful."

Mrs. Mehan believes that school teachers should understand the fundamentals of correct speaking, and be qualified to teach them, as applied to both speaking and singing. She amplified this statement. "Regarding the word 'Method' I do not mean those fads of some teachers, including the 'E' 'O' nasal voice and Italian; rather I mean the natural method evolved from the sounds expressing joy, grief, sounds uttered in moments of feeling or excitement, when the vocal coloring is entirely automatic."

"There are two kinds of singers and speakers equally unsatisfying," she said. "The one who has all method and no feeling, and he who sings with feeling, but has no technique. Many singers continue through their careers with correct placing of the soft voice, but when they wish power, push the voice to produce loud tone, instead of feeding it, condensing it through the artistic exaggeration of the vowel color. They should reinforce the underlying elements of the soft tone, and thus produce power. Loudness is not power but weakness, for anything loud is distasteful; the great thing is what we retain, not what we give."

She believes that artistic voice development lies chiefly in involuntary control. "One should never change the vital center of the tone," she says. "I think every serious person will agree that the one who charms does so through soulful simplicity, and intellectual command of moods."

Along these lines Mrs. Mehan continues producing speakers and singers of note.

Winslow's Songs Featured

Pauline Winslow's song, The Middle Kingdom, was featured by the tenor, George O'Brien, on WOR, accompanied by the Choir Invisible Orchestra, George Shackley, conductor, October 11. Joseph Ames, baritone, also sings the Winslow songs. Charles Stratton, tenor, is to sing her Only One Hour at a concert of the Chaminade Club of Brooklyn, N. Y., in the Academy of Music, November 10, the composer at the piano.

EDGAR NELSON
Coaching, Oratorio and Vocal Repertoire
BUSH CONSERVATORY
839 North Dearborn St. Chicago

LOUISE BERNHARDT
Mezzo-Contralto
Chicago Civic Opera Company

Mr. and Mrs.

HERMAN DEVRIES
TEACHERS OF SINGING
Address
Mrs. Devries: Congress Hotel, Har. 3800
Mr. Devries: Chicago Musical College.

Edith MANSFIELD
Soprano
Exclusive Direction Jessie B. Hall
610 Fine Arts Bldg. Chicago, Ill.

DR. J. LEWIS BROWNE
DIRECTOR OF MUSIC
Chicago Public Schools

JOHN DWIGHT **FANNIE COLE**
Tenor Soprano
SAMPLE
ART OF SINGING
624-625 Fine Arts Bldg., Chicago
Phone 3614 Webster

ELSE HARTHAN ARENDT
SOPRANO
Management: Maude N. Rea
243 So. Wabash Avenue, Chicago

EDWARD COLLINS
Pianist—Composer
Conductor
64 East Van Buren St., Chicago, Ill.

WILIAM O'TOOLE CREATIVE PIANO STUDY
TEACHERS COURSES:
Sherman Square Studios
166 West 73rd Street, New York
Sutor School of Music
1713 Chestnut Street, Philadelphia, Pa.

HARRIET FOSTER VOICE BUILDER and COACH
CONTRALTO
Studio: 251 W. 71st St. New York
Phone: TRafalgar 7-6756

FLORENCE LYONS
SOPRANO — Address c/o Musical Courier,
113 West 57th Street, New York

SALVATORE POLITO
Specialist in Portraits
STUDIO: 148 WEST 57TH STREET, NEW YORK
Phone Circle 7-2992

RAYMOND BAUMAN
Teacher—Accompanist
Studio: 1055 Park Avenue, New York
Telephone: ATwater 9-4812

VICTOR PRAHL
BARITONE
STUDIOS: 26 JONES STREET, NEW YORK
14 RUE VINCENTI, PARIS
New York Phone—Spring 7-1985

INTERNATIONAL ART FORUM
AMELIA CONTI
Founder and Director
1514—17th Street Washington, D. C.

Mildred Carner Johnson
CONTRALTO
18 W. 69th St., New York Tel. ENdicott 2-7938

ANTONIO LORA
CONCERT PIANIST—TEACHER
ASSISTANT TO RUBIN GOLDBARK
HARMONY AND COMPOSITION
Studio: 348 W. 73rd St., N. Y. C. Tel. TRafalgar 7-3978

Buy From Your Local Dealer

CARL BUSCH
Cantata "The Hunter's Horn"
For Baritone, 3 Horns, Woman's Chorus and Piano
H. T. FITZSIMONS, Publ.,
509 S. Wabash Ave., Chicago, Ill.

 **HELEN BAGGER**
Mezzo-Soprano
SPECIALIZING IN SCANDINAVIAN PROGRAMS
CONCERTS AND RECITALS
Management:
E. Annie Friedberg, Flak Bldg., N. Y.

Reserved for
RUTH LEAF HALL
Pianist and Accompanist
5074 McKean Avenue
GERMANTOWN, PHILADELPHIA, PA.
Telephone: Victor 8992

MISCHA ELMAN
World renowned violinist
Management:
Metropolitan Musical Bureau
Division Columbia Concerts
Corporation of Columbia
Broadcasting System
113 West 57th Street,
N. Y. City
Steinway Piano

Chicago Liked Gandolfi's Telramund

Alfredo Gandolfi sang Telramund in Lohengrin at Ravinia Park last summer, aside from Col. Ibbetson. Commenting on his performance, the Chicago American said: "To a newcomer must go right of precedence in today's review of last night's Lohengrin, to Alfredo Gandolfi, whose Telramund is sufficient to win him a place in the musicians' hall of fame, were he capable of singing nothing else."

"We do not give him this accolade because he is a recent recruit in Mr. Eckstein's constellation of stars, but solely for his merit which is incontestably great, and I know that the camaraderie of his associates will approve of this critical judgment."

"We had made up our mind how Telramund should be sung and acted, chiefly because we have heard and seen it so many times on many stages, and under the direction of the most celebrated conductors and regisseurs. So that when we find a superior interpreter of the role, we feel justified in indulging in superlatives."

"Gandolfi has everything—a voice of seemingly endless sonority, of telling and never overweening power, of potent expressiveness. This latter trait is equally noticeable in the delineation of the many turgid passions which rage through Telramund's soul, and these are mirrored in Gandolfi's mobile features and vividly eloquent eyes."

"He is, we repeat, a greatly talented artist, and we rejoice in the hope of hearing him in the ranking roles of the baritone repertory. He would make a remarkable Athanael."

Monteux and His Baton to Travel

Pierre Monteux opened the season in Amsterdam, Holland, at the Concertgebouw then went to Paris and is to resume conducting in Amsterdam through January and February. He will take the Paris Orchestra Symphonique to Germany, giving concerts in Berlin, Cologne, Düsseldorf and Frankfurt in November. The assisting artist will be Francois Lang, young French pianist.

On this tour Monteux is also to go to Strassbourg, Brussels and Liège. In December he will take the Paris Orchestra to Spain, for concerts in six cities, and returning through southern France. In December he will go alone to Bucharest to conduct two concerts. March requires Monteux to conduct in Zurich, Rome and Venice, and in May, June and July he will again be in Amsterdam to lead performances for the Wagner Society.

The German tour of the Paris Orchestra marks the first time a French orchestra will go to Germany since the war. Interesting it is, too, that the youngest French Orchestra was chosen for the invitation, a compliment to Monteux and the Orchestra Symphonique de Paris, just four years old.

Audrey Farncroft in Opera

Audrey Farncroft has been singing with Merola's company in San Francisco. Commenting upon her singing of Oscar in The Masked Ball, in which she had been heard before, the Call-Bulletin said: "Miss Farncroft sang the role of Oscar, a delightful part which gave opportunity for display of the color and warmth of her clear soprano voice and permitted manifestations of her engaging personality. Hers is a rippling, easily modulated voice of purest quality. As a local product, San Francisco may well be proud of her."

Said the Daily News, in part: "She has never sung it more charmingly—with greater purity and beauty of tone. Furthermore, her impersonation was delightful."

The same paper said of her Micaela in Carmen: "Hers was a consistently convincing performance and the part was beautifully sung." The News also spoke highly of her Musetta: "She played the part with greater abandon than she did last year, dressed it exquisitely and sang the role excellently."

Well Known Musicians at Vanderbilt Studios

The Vanderbilt Studios will be the home of many prominent musicians during the present season. Among them are Prof. Ottakar Sevcik, who has come to America to hold violin master classes; Brachocki, Stephen Townsend, Ladislav Halfenbein, Earl Oliver, and Anita Mason Woolson.

The studios are operated under the supervision of Mrs. M. Doble-Scheele.

Huber Organizes Negro Chorus

Frederick R. Huber, municipal director of music, Baltimore, Md., has announced plans for a municipal Negro chorus. When an enrollment of 200 has been reached, rehearsals will begin. W. Llewellyn Wilson, supervisor of music in the Negro schools, will conduct the chorus, whose first concert will be given in connection with the concert of the City Colored Orchestra. Mr. Huber said he knew of no other municipally supported Negro chorus.

RENÉ MAISON

BELGIAN TENOR—CHICAGO CIVIC OPERA COMPANY
Available for Concerts, Recitals and Festivals
Exclusive Management: Annie Friedberg, Flak Building, New York
Victor Records



VAN YORX

THEO.—TENOR
Member of the American Academy of Teachers of Singing.
Studios: 4 West 40th Street, New York
Opposite Public Library Tel. PEann. 6-4792

ADOLFO BETTI

ADDRESS: HOTEL ANSONIA, NEW YORK CITY

AUGUSTA COTTLOW

CONCERT PIANIST—TEACHER
Studio
52 West 55th St., New York City
Phone Circle 7-1093

ROSA PONSELLE

Metropolitan Musical Bureau
113 West 57th St., New York City
Victor Records
Knabe Piano

John McCORMACK

EDWIN SCHNEIDER,
Accompanist

6 East 45th Street

Direction D. F. McSWENNY

Steinway Piano Used

New York

RUDOLPH GANZ

Management
NBC ARTISTS SERVICE
711 Fifth Ave., New York

Steinway Piano

Duo-Art Recordings

Victor Records

Margherita SALVI

Coloratura Soprano—Chicago Civic Opera Company

MANAGEMENT: CIVIC CONCERT SERVICE, INC.
Dema Harshbarger, Pres. 20 No. Wacker Drive, Chicago, Ill.

VANNI-MARCOUX

Chicago Civic Opera Company

HUGH ROSS

Conducting and Choral Technique
at the GUILMANT ORGAN SCHOOL
Beginning Nov. 6th. Enroll now.

Write for particulars

Registrar, 51 Fifth Avenue, New York

200 YEARS
IN MUSIC

WURLITZER

The World's
Finest SMALL
GRAND PIANO
120 W. 42nd St.
NEW YORK

Stores in Principal Cities



HUGHES

PIANIST
Mgt.: HAENSEL & JONES, Steinway Hall
113 West 57th Street, New York
Steinway Piano Duo-Art Records

Prof. Carl Flesch

Teacher in Berlin, Passaustr. 73: Oct.-March, in Baden-Baden, Kaiser Wilhelmstr. 33: April-Sept. Inquiries: Secretariat Prof. Carl Flesch, Baden-Baden, Germany

LOUIS BACHNER

VOICE
Teacher of Sigrd Oedga, Heinrich Schlusnus
Parisstr. 39 Berlin, Germany

AUGUSTUS MILNER

VOICE PRODUCTION AND INTERPRETATION
Wigmore Hall Studios London, W. 1

MALATESTA

MILAN VOICE PRODUCTION
PIAZZA GRANDE 2

JOHN HEATH

Pianist
Studio: 45ter rue des Académies, PARIS, May until January.
Villa Nocturne, Blvd. de Tunes, Monte Carlo, January until May.

THERESE SCHNABEL

CONTRALTO Teacher of
Specialist in the Interpretation of Lieder
Berlin-Charlottenburg, Germany. Wielandstr. 14.

THEODORE STRACK

TENOR
CHICAGO CIVIC OPERA COMPANY
Management: Wolf and Seals, Berlin, Germany

MUSICAL ADVISORY BUREAU

(Under the direction of MRS. PERCY PITT)
GROTHALL HALL, 115 WIGMORE ST., LONDON, ENGLAND
Established to assist and to give unprejudiced and unbiased
advice to artists and students in selecting teachers, ar-
ranging auditions and recitals, and in helping in estab-
lishing careers in Europe.

IVOR NEWTON

ACCOMPANIST — COACH
Associated as accompanist with Chailapin, Tetrazzini,
Calve, Melba, Gerhardt, Claire Dux, Matzenauer, D'Alvarez,
Richard Crooks, John Charles Thomas, Ysaye, Morini
and Casals.
Studio: 93 CORNWALL GARDENS, LONDON, S. W. 7, ENGLAND

OLIV MAINE

VOCAL ANALYST
6 avenue Sully-Prudhomme
Paris 7me, France

PAGLIUCCI

Soprano Leggera
La Scala, San Carlo (Naples), Casino (Monte Carlo),
Lido (Barcelona).
Address: 15 Via A. Saffi, Milan

WOODHOUSE

LONDON PIANO SCHOOL
19 Wigmore St., W. 1

BUY IN YOUR HOME TOWN

When You Want
Anything in Music
**REMEMBER YOUR HOME
DEALER**

NORA FAUCHALD

Management: Haensel & Jones
113 West 57th Street New York City

HAROLD HENRY

PIANIST
Address Secretary, 178 East 78th St., New York
Tel. BUtterfield 8-2318 Steinway Piano

PAUL EISLER

Formerly conductor Metropolitan Opera Co., and asst.
conductor Friends of Music. Among the artists who
have coached with Mr. Eisler are: Jellita, Farrar,
Easton, Hempel, Whitehill, Tibbett, Enrico Caruso.
VOICE AND COACHING—Traditions of Opera and Or-
atorio given to teachers and accompanists.
Steinway Hall, N. Y. Alamac Hotel, N. Y.

ROSA LOW

Lyric Soprano
Management:
ANNIE FRIEDBERG
Fisk Bldg. New York

STUDIO NOTES

Philadelphia

FREDERICK SCHLIEDER

Frederick Schlieder, pedagogue, author and exponent of Creative Music Education, expects to have the busiest season he has ever enjoyed. Because of the demand for him at the Philadelphia Conservatory of Music, it has been necessary for Mr. Schlieder to give an extra full day to his work in that city. According to his present schedule his time will be divided between New York and Philadelphia. All day Monday and Friday afternoons he is to teach at his studio in New York. Tuesdays will find him at the Union Theological Seminary in New York, Wednesdays and Thursdays will be devoted to the Philadelphia Conservatory and Friday mornings to his teaching at the Sutor School of Music, also in Philadelphia. Mr. Schlieder purposes to leave Saturday free for his literary work.

New York City

FIQUE STUDIOS

The Carl Fiqué Studios in Brooklyn, devoted to voice, piano, violin and dancing, reopened for the season with a large registration of students. Frequent recitals in the salons of the Institute afford pupils opportunity for public appearances. Katharine Noack Fiqué gave a musical talk on The Relation of the Libretto to the Opera Score for the Reader's Club, Richmond Hill, L. I., October 16.

JOHN CUSHING

John Cushing, pianist, organist and vocal teacher, begins his season with a promising class.

ENRICA CLAY DILLON

Enrica Clay Dillon has announced the removal of her New York studios in mis-en-scene.

ETHEL GLENN HIER

Ethel Glenn Hier is dividing her time this season between her three studios, New York, Roselle Park and Tenafly, N. J. Her courses of study include private lessons in piano and theory as well as a variety of group work designed to create a foundation of musician-

ship. These tunes ranged from the Hymn to Confucius in 551 B.C., to the madrigals of the 17th century and included several Troubadour melodies.

The Music Study Class (adult) presented a program on May 23 with brief sketches of the year's work, including illustrations with quartets, trios, duets and solos, using one and two pianos. The program was followed by an impromptu performance of Haydn's Toy Symphony by the class and the audience.

Miss Hier spent the past summer in composition work in the Berkshires and at the MacDowell Colony. The first performance of her septet for flute, oboe, violin, viola, cello and piano will be given by the Beatrice Oliver Ensemble before the Roselle Woman's Club, N. J., on November 19.

NAT D. KANE

Nat D. Kane, piano teacher, has opened voice and drama departments in his school under Byron S. Dickson and Samuel Fayder.

FRANKLIN LAWSON

Franklin Lawson, tenor, former practicing physician, who established the summer resort known as Musicology at Westerly, R. I., has resumed vocal instruction.

GRACE DOREE

Grace Doree, teacher of Edward Ransome and other artists, has arrived from Europe. She is teaching in New York.

HOMER MOWE

In conjunction with his private lessons, Homer Mowe has organized a course of small group lessons (two to eight members in a group) in which individual attention is given each voice. These group lessons have met a widespread demand from those who wish individual instruction at a moderate fee.

Among Mr. Mowe's pupils, Louise Crowell gave a joint recital with Arthur Warwick, pianist, at New Milford, Conn.

Helene Ambrose, appearing in RKO vaudeville at the Hippodrome, the 86th St. Theater, and all the large houses in New York, is now playing in Toronto. Gertrude Kearney has also spent the past few months in vaudeville.

The Homer Mowe Trio sang over WOR. This trio is composed of Hazel Brogger, soprano; Ruth Jacobson, soprano, and Irene Gallicie, mezzo-soprano. Stafford Wentworth, tenor, and Hazel Brogger, soprano, have been singing regularly over WOV for the past three months.

George Andre, baritone, completed a year's

engagement in RKO vaudeville in his own act, and then appeared for four months in the Paramount theaters.

Harriette Tyson, contralto, continues her work as soloist at the Presbyterian Church, White Plains, N. Y., and also at the Reformed Temple, White Plains.

JOSEPH OSBORNE

Youthful prodigies of the violin are becoming an old story to New York audiences, but Joseph Osborne expects much of his little pupil, Paul Musikonsky, who is to



JOSEPH OSBORNE

make his debut this season with the Manhattan Symphony Orchestra, under Henry Hadley, and at Carnegie Hall on March 18.

Mr. Osborne received his training in the Moscow Conservatory and is both concert artist and pedagogue. A recent interviewer of Mr. Osborne writes: "In the many times that I have been to the studio to hear some of his 'young idiots' (for so he calls them) play, I was always impressed with his sincerity—and so were they. Sometimes his sincerity seemed to the 'young idiots' much fuss over little things. However that may be, all I know is that he gets results and his students are his ardent admirers."

J. PARMA ROGER

J. Parma Roger, author of a brochure on The Voice, kept open studio in New York City during the past summer.

MAY STONE

Pupils of May Stone have been or will be heard in the following New York appearances: Erna Miru, soprano, at the Deutscher Verein; in concert at the Murray Hill Hotel; in the performance at Paul Gilmore's Cherry Lane Theater; and at the German Masonic Society. Yvette Le Bray, mezzo

The Diller-Quaile School of Music

49 EAST 91ST STREET
NEW YORK

Normal School—Artist Classes Advanced Department Preparatory Department

Open School Week
NOV. 9TH THROUGH NOV. 14TH
Invitation on application to the Secretary

INSTITUTE OF MUSICAL ART OF THE JUILLIARD SCHOOL OF MUSIC

120 Claremont Avenue
New York City

FRANK DAMROSCH, Dean
A school for serious students. All branches. Moderate tuition. **SPECIAL ANNOUNCEMENT**—A new four-year course for the training of Supervisors of Music in Public Schools, leading to the Degree of Bachelor of Music Education.
Catalogue sent on request.



ROBERT BRAUN

DIRECTOR
Graduate School, Pottsville, Pa.
16 Schools throughout Eastern Pennsylvania

SCHOOL OF MUSIC of the UNIVERSITY OF MICHIGAN ANN ARBOR, MICHIGAN

EARL V. MOORE, Musical Director
Catalog and special information from Charles A. Sink, President

LAWRENCE CONSERVATORY of MUSIC

A DEPARTMENT OF
LAWRENCE COLLEGE

CARL J. WATERMAN, Dean

Appleton, Wisconsin



Underwood & Underwood Studios
ETHEL GLENN HIER

ship. Miss Hier has several playing classes, using two pianos, and music study classes beginning with the modern school and working back through the Romantic period to Johann Sebastian Bach. Her pupils also appear in informal recitals, to which a prominent musician invariably is invited as guest of honor.

Miss Hier's play, The Boyhood and Youth of Edward MacDowell, has been performed several times. It is in seven short scenes, and will be given again this season. The play will be followed by MacDowell numbers interpreted by the students, and a group presented by Mrs. MacDowell. At the time the play is produced a reception is planned for Mrs. MacDowell.

Miss Hier's pupils gave five programs last season. There was the annual Christmas party for Mrs. MacDowell. Mrs. H. H. A. Beach was guest of honor at a Valentine Party, at which time some of her piano numbers were played and Ruth Shaffner sang her three "Browning" songs.

Pupils of Ethel Hier gave their spring musicale on April 18, the novel feature of which was The Story of Music in Tunes, presented by twenty-one students in turn, each giving a short story followed by the

soprano, in a concert with Gigli at Carnegie Hall, New York. Betty Wayne, soprano, at Mrs. Seacombe's Intimate Recitals at Delmonico's; in concert at the Murray Hill Hotel; and over WPCB.

Out of town engagements include: Anna Goldman, soprano, in recital in Scranton, Pa. Christine Caldwell, soprano, soloist with the Westchester Choral Society of the Westchester Community Center, White Plains, N. Y. Marguerite Bleckman, soprano, in concert in Elizabeth, N. J., and appearing in Prince Charming, a Shubert production. Clara Lieber, mezzo contralto, in Three Little Girls, also a Shubert opera. Betty Frankel, soprano, has a temple position in Paterson, N. J. Rita de Simone, soprano, was soloist at the Newport Symphony concert at the Casino, Newport, R. I.

Radio appearances of pupils of this studio include: Irene Welsh, contralto, over WEA, and Mabel Magnus, coloratura, over WPAP.

MRS. WOOD STEWART

Mrs. Wood Stewart is now in her new New York studios. Her artist, Mildred Kreuder, contralto, has been engaged to sing the Messiah with the New York University Chorus on January 9, and Allie Ronka, soprano, will appear with the Brahms Chorus of Philadelphia, N. Lindsay Norden, director, in a performance of Bach's St. Matthew Passion on March 17.

ALICE LAWRENCE WARD

Alice Lawrence Ward's artist-pupils, the baritones Harold Patrick and Charles Clark, of Newark, N. J., and Peekskill, N. Y., respectively, won first places in the last Atwater Kent Competition.

FLORENCE WESSELL

Florence Wessell has resumed teaching at her vocal studios. Every Monday evening Mrs. Wessell conducts a broadcast over WRNY called the Wessellians.

CLUB NOTES

New York Musicians' Club

The Musicians' Club held the first gathering in its new quarters in the Waldorf-Astoria, October 21. The program featured numbers by Lucile Lawrence, harpist, and by the Hans Lange String Quartet, assisted in their final offering by Carolyn Beebe at the piano.

Miss Lawrence displayed her accustomed technical and interpretative finesse in pieces

by Corelli, Haydn and others, and Variations on a Theme in Ancient Style by Carlos Salzedo. The modern school was represented in her encores. Mr. Lange's ensemble played a transcription by Walter Kramer of an early Italian work, and, with Miss Beebe assisting, the late George W. Chadwick's quintet. Warm applause was the order of the evening. Henry Hadley announced the program, and spoke briefly at its close on the forthcoming season of his Manhattan Symphony Orchestra. A buffet supper was served, under the supervision of Oscar of the Waldorf.

Martha Baird to Play at Studio Club

Martha Baird, pianist, will precede her forthcoming recital at Carnegie Hall, New York, with an appearance in this city at the Studio Club, November 2. In December Miss Baird will fulfill annual engagements in the middle west, and after the holidays make a concert tour of the Pacific Coast.

AT THE SCHOOLS

DANCE SCHOOLS MERGE

The Chalif Normal School of Dancing, New York City, after twenty-six years as a school for teachers, amateurs and children, has now inaugurated a merging of schools for the purpose of bringing all kinds of dancing together under one roof. Some of the dancing lights of the profession were approached—Bill Newsome for tap dancing, Alex Yakovlev for ballet and toe dancing, Guillermo Del Oro for Spanish dancing, and Tashamira for the new German dance. As a result, all of these pedagogues have transferred their schools to the Chalif building. Louis H. Chalif and Frances and Edward Chalif continue their teaching of character, national, plastique and interpretive dancing.

DILLER-QUAILE SCHOOL ANNOUNCEMENT

Angela Diller, of the Diller-Quaile School, announces a special course in sight singing and musicianship for singers. The basis of the course is the great song literature. Rhythm, intervals, phrasing, chords, are discussed and then illustrated in songs. Non-harmonic tones, such as passing notes, suspensions, appoggiaturas, are first studied as exercises and illustrated. Special emphasis is placed on the relation of song and accompaniment.

Two New Singers for N. Y. Opera Comique

Two new principals have been added to the company of the New York Opera Comique: Sonia Essin, contralto, and Vanda Nomicos, soprano. Miss Essin is a graduate of the David Mannes School and the Juilliard Institute of Music, of which she was a Fellowship student. She has also studied at the Cleveland Institute of Music as a protégée of Ernest Bloch and has been a pupil of Mme. Schoen-Rene. She began her career at eighteen singing in Cleveland theaters, after which she appeared in concert throughout the Middle West. For the past two years she has been heard in song recitals in Holland and Germany. While abroad she sang leading contralto roles at the Staats Opera in Dusseldorf. Miss Essin will make her New York debut in the Blonde Donna on December 14.

Miss Nomicos, who will sing soubrette roles for the Opera Comique, received her musical education from Marcella Sembrich and more recently from Paul Reimers. She appeared in Rose Marie and The Barber of Seville in Paris several years ago. Her New York recital debut was made at the Town Hall last April. She also has toured in concert throughout the United States.

The first production of the New York Opera Comique this season will be Lortzinger's The Poacher, which will open at the Heckscher Theater on Monday evening, November 16, following a four nights' engagement at the Brooklyn Little Theater.

Music Events for New Haven

The New Haven, Conn., Symphony Orchestra offers four Sunday afternoon concerts during 1931-1932. November 15 the soloist is Ruth Breton, violinist; December 13, Hugo Kortschak and Emmeran Stoeber will be featured in Brahms' concerto for violin and cello; March 6 the soloist is Harold Samuel, pianist. The other concert date is January 31. The orchestra management is attempting to engage for one of the concerts Mme. Ritter-Ciampi, French soprano, who was assisting artist at the closing concert last year.

The Woolsey Hall concert series, under the auspices of the Yale University School of Music, will present Vladimir Horowitz, November 10; Don Cossacks Russian Male Chorus, December 2; Albert Spalding, January 12; Boston Symphony Orchestra, March 2; Rosa Ponselle, March 30.

NEW YORK COLLEGE OF MUSIC

Fifty-Third Year

114-116 EAST 85th STREET

Incorporated 1878

Empowered by law to confer diplomas and the degree Doctor of Music

CARL HEIN

Directors

AUGUST FRAEMCKE

Thorough training in all branches of music. Piano—A. Fraemcke; Violin—Hans Letz; Cello—Wm. Ebann; Voice Culture—Carl Hein; Harp—A. Francis Pinto. Classes in Theory, composition, ear-training, sight-singing, music appreciation, history of music, etc., included in all courses. Department for beginners. Free and partial scholarship examinations during September and October Fridays at 3 o'clock. Catalogue.

AMERICAN CONSERVATORY OF MUSIC—CHICAGO

Modern Courses in All Branches of Instrumental and Vocal Music and Dramatic Art

Eminent Faculty of 130

44th Season

Catalogue Mailed Free

John J. Hattstaedt, President

KIMBALL HALL, CHICAGO, ILL.

MARCHESI SINGING ACADEMY

Paris 8 Months Personal Tuition

London and Manchester July and December, personal tuition. Certified teaching staff all year. Paris address: 8 rue du Bois-de-Boulogne (16e) Téléph.: Passy 55-82. Manchester: Hime and Addison Studios.

The Cleveland Institute of Music

Four Year Degree Courses, Private and Class Lessons

MRS. FRANKLYN B. SANDERS, Director, 2827 Euclid Ave., CLEVELAND, OHIO

MASTER INSTITUTE OF THE ROERICH MUSEUM

MUSIC—PAINTING—SCULPTURE—ARCHITECTURE
OPERA CLASS—BALLET—DRAMA—LECTURES

Registration Now Open

Lecture Course on Analysis of Popular Symphonies

For Information and Catalogue, address the Office

310 Riverside Drive, N. Y.

Academy 2-3860

EASTMAN SCHOOL OF MUSIC

of the University of Rochester

HOWARD HANSON, Director

An Endowed School Offering Complete Education in Music Courses Leading to Degrees and Eastman School Certificate.

For information, address:

ARTHUR H. LARSON, Secretary-Registrar, Eastman School of Music, Rochester, N. Y.

OBERLIN CONSERVATORY

Founded in 1865

FOUR YEAR COURSES IN ALL BRANCHES OF MUSIC
BACHELOR'S DEGREE — MASTER'S DEGREE — TEACHER'S CERTIFICATE
Unexcelled cultural and musical advantages. Dormitories. Complete and modern equipment. Limited enrollment.

For catalogue and year book address: FRANK H. SHAW, Director, Oberlin, Ohio

MICHIGAN STATE INSTITUTE of MUSIC

MICHIGAN STATE COLLEGE

An Internationally Known Faculty, including

LEWIS RICHARDS—LOUIS GRAVEURE—MICHAEL PRESS—

ALEXANDER SCHUSTER—ARTHUR FARWELL

COURSES LEADING TO DEGREES, PROFESSIONAL TRAINING

Address the Secretary, MICHIGAN STATE INSTITUTE of MUSIC, EAST LANSING, MICH.

(FRANK)

(ERNESTO)

La FORGE-BERUMEN Studios

VOICE

PIANO

La Forge voice method used and endorsed by: Mmes. Alda, Matzenauer, Miss Emma Otero and Messrs. Lawrence Tibbett and Harrington van Hoesen. Also endorsed by Dr. W. J. Henderson.

Fall Term begins October 1st

14 West 68th St., New York, N. Y.

Tel. TRafalgar 7-8993

Cincinnati Conservatory of Music

Under Auspices of the Cincinnati Institute of Fine Arts
and

Affiliated with the University of Cincinnati

Member of National Association of Schools of Music

SIXTY-FIFTH SEASON

Degrees, Diplomas and Certificates

Public School Music (accredited)

FREDERICK SHAILER EVANS, Director of Music

For Catalogue and information address C. M. Middleton, Registrar,

Highland Ave. and Oak St., Cincinnati, Ohio

1870 **ZECKWER-HAHN** 1931
Philadelphia Musical Academy
Opera Class, Ensemble Courses, Frequent Recitals, Radio Broadcasting, Ostrovsky Violin Class, Church and Public School Music, Two Orchestras—Juvenile and Advanced.
For year book, address
Frederick Hahn, President-Director
1617 Spruce Street Philadelphia

AMERICAN INSTITUTE OF APPLIED MUSIC
Fall Term Oct. 5
230 West 59th St., New York
Tel. Circle 7-5329

1992 **ITHACA COLLEGE** 1931
devoted to
Music, Drama and Physical Education
(formerly Ithaca Conservatory)
Degrees Placement Bureau

GRANBERRY PIANO SCHOOL
ARTISTIC PIANO PLAYING
Practical Training Course for Teachers.
BOOKLETS—149 EAST 61st STREET, NEW YORK

ESTABLISHED 1857

PEABODY CONSERVATORY
OTTO ORTMANN, Director
BALTIMORE, MD.
The oldest and most noted Conservatory in the Country. Circulars Mailed

WANTED: MORE FRIENDS FOR THE BROADCASTING ARTISTS

Substantial Musicians Command Vast Following of Radio Listeners, Despite Active Campaign in Favor of Trivial Programs—Important Events of the Week — Wealth of Noble Music

By ALFRED HUMAN

Letters and questions should be addressed to the Radio Editor

"THEY don't click in radio." This cryptic assertion has been made so frequently in the past few weeks that we have begun to wonder just what and who inspired the statement.

Translated, the assertion means that concert artists are not so welcome in the broadcasting studios, that the radio public does

selves on their intimate knowledge of media. They would not appeal to Evening Tabloid readers in the same language they use in addressing the readers of Harper's, The Forum, American Mercury, or Cosmopolitan.

Yet these authorities insist on treating the twenty millions who happen to own radio

the European banks. Clearly, they should retire to their Riviera estates.

P. S. On second thought, they should be assisted to their retirement. Tolerance has its limit.

All your doubts melt when you tune in to certain programs. And recently there have been a generous share of noble offerings on the leading stations.

There was the delightful circus on the air for the vast campaign to help the unemployed. President Hoover, Stokowski, Sousa, et al.

Then there was Rosa Ponselle and sister Carmela on the Atwater Kent period on Sunday. As one of our tabloid confreres said, "Rosa and Carmela were trained in vaudeville; they ought to be good!" They were. A dramatic soprano voice that does not smite the microphone, that keeps its breadth, edge and nobility in its flight. Nor should we overlook Carmela's equally important part in the broadcast of the two

conversational tone, and in such an intimate manner as one would use if he actually entered each of the million homes that may be attuned to the discourse, is much more effective than the one offered in the style of platform or pulpit address.

3. Don't speak from a manuscript that is clipped together. Bring your script with the pages loose. When you finish with a page let it drop to the floor. This eliminates the shuffling and rustling of the paper.

4. Don't clear your throat or cough near the microphone. Both sounds are borne to the radio audience as the growl or roar of some hitherto unheard mammoth of the jungle.

5. Don't hiss your sibilants. The "s" sound executed with the slightest whistle is disagreeable on the radio. Keep the tongue as far as possible from the roof of the mouth and the sibilant may be uttered softly.

6. Don't guess at the number of minutes your speech will require. The speaker in each broadcast has a time allotment which, with the necessary announcements and perhaps some incidental music, should exactly fill the assigned period. The address should therefore be accurately timed by paragraphs and parts of paragraphs, in seconds.

An interesting point made by Carlile is that while the listening audience may be many millions in number, it is not an assembly. "It is present as individual listeners or in very small groups in small rooms in separate homes," he stated, "and must be talked to with that fact clearly in mind. As a matter of fact, the radio speaker does enter a million homes at once and is, from the moment he enters until he ceases speaking, peculiarly and separately the guest in each one of them."

"Everyone who listens to radio speeches is bound to agree that there is nothing so unpleasant as a speaker who rants and declaims as if he were on the platform of a political convention. Our object at Columbia is to keep down the incidence of such speakers before the microphones."

Fay Foster Broadcasts Weekly

On October 12 Fay Foster gave the fourth in a series of broadcasts over WLWL entitled Meet the Composer. These broadcasts are being arranged by Rosa Spinelli, the first three having been given by David Guion, Marion Bauer and Daniel Wolff. Miss Foster's offerings were two songs: When Lovers Part and The Nightingale, also a violin solo, Gladys' Inspiration, from her operetta The Castaways.

Miss Foster has been engaged for a series of ten weekly recitals over the same station, commencing November 5 from seven to seven fifteen o'clock. She will present international programs of her own compositions including Chinese, Japanese, East Indian, Irish, Children's, Thanksgiving and Christmas. Her interpreters will be chosen from the artist pupils of her own studio.

Isabel Hatfield has been engaged as the featured singer on the programs of the Daughters of 1812 over Station WOV. The first program was given on October 8 and the second October 22.

Edwin Hatfield will make his debut on the air over WOV November 5 in a program of German songs, October 19 Beatrice Fine entertained the Chicago Women of New York at her residence in Yonkers, N. Y. Fay Foster presented her artist pupil in two costumed groups—French and Chinese.

Roxy Symphony Has New Conductors

Ignace Nowicki, composer and violinist, has been named conductor of the Roxy Theater, New York, to succeed Mischa Violin. The new assistant is Jeno Donath, last year's guest conductor of the Municipal Symphony Orchestra in Budapest.

Silverman Pupils Broadcast

Gertrude K. Fleischman, lyric soprano, and a pupil of Belle Fisch Silverman, with studios in New York City and Newark, N. J., sang over station WAAM recently. Also appearing was Helen Cohen, another pupil of Mrs. Silverman, who has a new teaching studio in New York.

Every Monday from three o'clock to three-thirty, Hattie Mann, soprano, is heard in interesting programs over WGN, Chicago. Mrs. Mann programs classical numbers for the tea-time muscals. Last week she was heard in Ich Liebe Dich (Beethoven), The Land of the Sky-Blue Water (Cadman), The Swan (Saint-Saëns) and the Cuckoo (Liza Lehmann).

Philo on WEA

Viola Philo sang over WEA on Thru the Opera Glass on October 18, and will sing again on November 1.



CARLOS SALZEDO,
harpist, featured with the Georges Barrere Ensemble.

not care for good music. And inferentially, that the same audience prefers the crooners and the like.

We find this theory expounded lately in some of the large amusement weeklies and in the radio columns of several dailies of the larger cities.

If these stories of the imagined unpopularity of concert and operatic artists prove anything they prove that musicians are quite friendless in the editorial offices which disseminate such intolerant, bigoted yarns.

In this department each week we have endeavored to interpret, as well as we could, the viewpoints of the broadcaster and the professional musician.

We have tried to show that the spirit of radio today is a curious compound of vaudeville and reclamation. Under this plan the popular entertainer is necessarily the dominating figure of the studios; presumably he is the spearhead for the sponsor of programs, enabling the hopeful advertiser to deliver his message to unmyriad American homes. Doubtless he achieves his goal.

While this scatter-shot method helps the advertiser in many cases, it does not help the prestige of radio with another great mass of radio listeners.

Face the facts: This disregarded section of the public has grown distinctly antagonistic to radio solely because of the mass-production type of sponsored program.

These same scatter-shot men pride them-

SUZANNE KENYON

COSTUME RECITALIST

Radio and Television Artist Over WK2CD
H. and A. CULBERTSON, 11 West 42nd St., New York

MARY LOUISE MEEKER

Mexico-Contralto—WABC Artist
Address 31 West 92nd Street, New York
Tel. STuyvesant 9-4521

EDWIN FRANKO GOLDMAN

CONDUCTOR THE GOLDMAN BAND

"A Symphony Orchestra in Brass"

Personal address: 184 Riverside Drive, New York



Wide world photo

ROSA PONSELLE

Metropolitan Opera soprano, soloist on the Atwater Kent Program.

sets as humans of one standard pattern, taste, type, social status and mental age.

Why do many otherwise astute men visualize such an obviously mythical audience? Because many of them will not take the trouble to dig for facts.

They gulp down ready-made opinions, or they echo their own opinion, which may be as crude as that of the intolerant vaudeville authority who sees no virtue outside his own parish.

Intelligent, far-seeing advertising agencies, nowadays the chief patrons of musicians, have found good music a sound business investment. As strict utilitarians they would choose crooners and ukulele virtuosi, if they thought their clients' products would benefit by such a musical background. Instead, they choose musicians. And these musicians "click" with the public.

The only hitch in this story is that there are only a limited number of these agencies. That is, for the moment. The saving grace of radio is its fluidity. The crooning and heart-ache songs of today will surely be replaced tomorrow.

The musician will yet have his day in radio. And if he is wise he will then live a little sermon in tolerance by leaving room on the programs for a few, just a few, of the ukulele strummers and the sinus balladists. The tabloid word lipsers must find their relaxation somewhere.

As for the crooners and their ilk, by their own accounts they now own more gold than



HATTIE MANN,
soprano, heard every Monday from WGN, Chicago.

songs. If you must know the titles, they were "Swanee River" and "Sole Mio."

Your benevolent mood is soothingly sustained by the Georges Barrere Ensemble, graceful, fragile music that you caress your set and breathe heart-felt benedictions in the general direction of President Paley and President Aylesworth. Perhaps it was Carlos Salzedo and his amazing harp that put us in this pious frame of mind.

The Philharmonic, the Philadelphia Symphony, Geraldine Farrar (she came into our loud-speaker limpidly, delightfully, better than in her last season's broadcast) Salzedo, Althouse, and a score more; chamber music, substantial symphonic music.

Speaking of inspiration, you should immediately become better acquainted with the WABC-Columbia Cathedral Hour. As an illustration, Sunday, Oct. 25, from 1 to 2 p.m. E.S.T., will bring the Beethoven Mass in C, with the Cathedral Hour Choir and Symphony Orchestra. The singers will be Adele Vasa, soprano, who possesses one of the most effective voices on the air; Theo Karle, tenor; Crane Calder, bass. Channon Collinge has the direction of these impressive Sunday offerings.

Paul Ravell, American baritone, has concluded a series of fifteen concerts over WOR as featured soloist with orchestra and David Guion, pianist-composer. Mr. Ravell is preparing a new series to be presented over NBC.

Lieut. Joseph Frankel has been engaged to conduct his band in a series of Sunday morning broadcasts (10 to 11 a. m.) over Station WPEN. Lieut. Frankel will probably make a European tour with his band next summer.

More Hints on Technic

Six important don'ts by radio speech-making technic have been listed by John Carlile, production director of the Columbia Broadcasting System for speakers over Columbia stations. They follow:

1. Don't take it for granted you can make a good radio talk without preparation. Every address by radio should, if possible, be preceded by a rehearsal.

2. Don't orate in the style usual to platform or pulpit. A discourse delivered in a

REINALD WERRENATH BARITONE

Management NBC Artists Service

George Eagles, Managing Director

711 Fifth Avenue, New York City

SEASON 1931-1932

AN AWAKENED AMERICA IS DEMANDING BETTER MUSIC TEACHERS

Suggestions for Improving Teachers Already in Service and for Selecting and Training Candidates for Positions

MUSIC TEACHERS MUST MEET NEW DEMANDS

AS the facilities for hearing music increase, greater demands are made upon the instructor of music in the schools. So long as the children hear little music in the homes, they accept and welcome almost anything that is presented to them in the schools. But as more music is heard and performed by the children outside the school, the more skillful must the teacher be to catch and hold the interest of the children in the music program of the school. Today the phonograph and radio pour into the ears of most of our children an almost continuous stream of music, good and bad. It is inevitable that the music of the school room should be compared with that heard at home and in public places. Music is increasingly becoming a part of current common experiences of life and he who would interpret it for children must be in touch with life today. If school music is to be vital, it must in comparison with what children are hearing in other places, present something that has as much or more appeal. This means that the resources of the teacher must be greater than they were a decade ago. The teachers who are already in school positions must improve and a higher standard of accomplishment must be set up for those students who are preparing to teach music in our schools.

POWER TO DO

It seems axiomatic to say that he who would get others to do must himself be sufficiently skillful in doing that which he is trying to teach, that the learners can get an idea of what the desired product is. That the teacher of music must himself be musical is naturally taken for granted. But how musical—musical in what aspects and to what extent? Certainly every music teacher, whether he be instructor in vocal or instrumental or theoretical or appreciative aspects, should be able to sing pleasantly and in tune. Usually, this means that he shall have had instruction in vocal technique and shall thus be able to demonstrate proper vocal habits. Certainly, he should be able to play an instrument, preferably the piano, although occasionally proficiency on some other instrument which is well adapted for use with children such as the violin or even the flute or the clarinet, might be accepted as a substitute. But even if this substitute instrument is well played, it should be supplemented by some proficiency on the piano so that simple accompaniments and harmonic exercises can be readily mastered. Certainly there should be sufficient command of theoretical subjects so that simple accompaniments can be improvised, melodies can be tastefully harmonized, children's original songs in one or in two parts can be written down quickly and correctly, and appropriate original compositions can be written as they are required for special school functions. Just as the person who is expert on some orchestral instrument should be able to play the piano reasonably well, so should every pianist in addition to being expert on the piano, be able to play at least one instrument in each of the four families—string, woodwind, brass, and percussion—sufficiently well to understand its mechanism and to demonstrate it for children who are either playing upon it in school orchestra or band, or are considering studying it. With all of this proficiency in performance there should go a knowledge and a love of music by which important historical developments can readily be utilized to increase the appreciation of music. In some one line of the above mentioned aspects of music every teacher of music should be sufficiently accomplished so that he can give pleasure for others to listen to him when he himself gives a program.

POWER TO GET OTHERS TO DO

But to be able to perform oneself is not necessarily to be able to inspire and to direct others to perform. The teacher exists in order to get others to learn,—which in music instruction to a large extent means to do. We therefore must consider teaching power. We may perhaps indicate the importance of this phase of the teacher's equipment by comparing it with musical ability. How much does musical power count as compared with teaching power? Which is more important, the musician or the teacher? Insofar as these can be dissociated the question may be answered, Yankee-fashion, by asking another, namely, which is more important with the teacher of music, what he is and can do or what he can get others to do? If a choice must be made, must we not decide in favor of the latter

alternative? As far as teaching is concerned, in other words, music ability, knowledge about music, ability to perform music, are necessary not as themselves but as background. Whatever may be the power of a person to appreciate music, whatever may be his knowledge about music, whatever may be his power to produce music, to sing, or to play, or even I will say to conduct, or to read score, or to transpose, or to compose, or to do anything else in connection with music, is, and probably ever shall be from the point of teaching primarily background. What sort of a musician a teacher is may cause her to rise in the estimation of the people who are being instructed, may cause her to receive a very worthy position in the social life of the town, may gain her membership in the church choir, or a chamber music ensemble, but from the point of view of what this teacher can do in the classroom, in the schools, all that is background and essentially nothing but background. If it does not function in making her a better teacher, from this point of view, not from that of the personal life of the teacher, it is merely material upon which she may draw, to which she may revert for inspiration, for illustrations, for knowledge of what to do. All of these are usually desirable and valuable for the enrichment of life, but from the point of view of teaching they are to be regarded as background, as source material.

WHAT ARE SUCCESSFUL TEACHING QUALITIES?

But such statements do not mean that background is not important. Teaching, all things considered, is more effective when the teacher has pleasant personal qualities; teaching and administering are more effective when the teacher has the ability to get on well with other people; he will usually be the better teacher who knows how to make things move along, has administrative qualities; again the teacher will normally do better if he has in mind the steps by which one learns and follows these steps; and finally, a person will be more successful as a teacher who is able to focus all these attributes on desirable educational objectives. Let us briefly consider each of these five qualities.

I. PERSONAL QUALITIES

More and more administrative officers are outspoken regarding the necessity of a teacher's having attractive personal qualities. Many a superintendent says, "I want a man to teach who is an upstanding looking fellow, clean cut, well built," or "I want a girl to teach who has looks as well as brains." These personal qualities of general appearance affect the work itself. If children come into a room and see a woman who is attractive, well dressed, or a man who is well groomed and carries himself well, they are predisposed to that pleasant orderliness and beauty which fine music embodies.

One personal quality that is important in any teacher but still more important in a music teacher is a pleasing voice. Many individuals might be considered attractive if one never heard their raucous, sharp, nasal, indistinct voices. In music, lovely tone is essential to a true aesthetic experience, and every teacher should strive as consciously to have a pleasant speaking and singing voice as to have a clean face and suitable dress. It is worth while for all of us to go periodically to a voice specialist or a discerning friend and ask him to give an unbiased judgment on the quality of our voices. It is never too late to improve and many of us are in sore need of vocal improvement.

There are many other personal qualities which might be discussed. Let me enumerate a few even though I do not amplify them. Accuracy. Do what you say you are going to do. Report what you actually saw or heard. Test the ability of your mind to keep to a straight line just as you test your body in the gymnasium. Industry. Work as though you were being paid by the minute instead of by the hour. Enthusiasm. Optimism. Integrity. Sincerity. Think of the power that comes to people

who have these in proper balance and you will understand their significance in enumerating the qualities of a successful teacher.

II. SOCIAL QUALITIES

What we have thus far discussed applies primarily to the individual himself, the integrity of his own life, irrespective of his contact with other people. When we come into relationship with other people, the first necessary quality is interest in the other fellow. Frail as human beings are, their potentialities—frequently largely undeveloped—are so great that the teacher must always have a vision of what might be accomplished. With this interest should go an endeavor to understand the motives which guide human conduct. If children are not interested in the music of the school and are interested in the music of the dance orchestra, the teacher should seek to ascertain the reason and to provide some common ground for music in the school which shall be acceptable to both pupils and teacher. The sympathetic, alert, teacher with the listening ear has a better chance

of success than the one whose conduct is guided entirely by considerations of what she likes.

III. ADMINISTRATIVE ABILITY

Besides the usual aspects of administration which have to do with regulating surroundings, material, and procedure, we may also mention the teacher's self-control. This is closely allied with discipline in the theory that he who can guide himself has already an understanding of how to guide others. He who has learned to accept defeat temporarily, to bide his time and restrain his tongue until his forces can be arrayed for victory is well started on the problem of handling unruly children. Yes, self-control and tact may well be included in administration.

IV. TEACHING ABILITY

Everyone teaches both by what he is and by what he does. We have already paid tribute to the former in our discussion of the teacher's background. Let us consider the latter, embracing therein mainly the conscious or acquired guidance of the teaching process. Today, with the terms self-expression, initiative, creative work, being frequently repeated in pedagogical circles, young teachers are so filled with the idea of having to adapt themselves to whatever pops out of the mouth of the pupils, that lesson plans seem quite unnecessary and burdensome. Do self-expression, initiative, creative spirit on the part of the pupils preclude, or render undesirable, careful planning by the teacher? Do they not rather demand that definite guidance which comes not only from general scholarship but also from recent, if not daily, preparation which provides accurate knowledge and experience? The teacher who relies upon the inspiration of the moment too frequently finds that the thrill of novelty and vitality which pervades him during the teaching too often shrinks into the pale wan unreality which follows the awakening from many a glorious dream. Moreover, planning does not destroy the possibility of thrill and discovery—witness as recent examples Byrd's trip to the Antarctic and Lowell's discovery of the new planet—both accomplished after most careful planning. Planning gives perspective. It permits choice of subject matter on the basis of relative values. By demanding advance consideration of the work to be done it gives scope for broader scholarship and more accurate knowledge. It gives opportunity to evaluate the form and merit of the material before it is actually tried out with the students. Planning, and definite preparation make for honesty, breadth of knowledge, and perspective.

Good lesson planning includes organization and this includes motivation, which in turn calls for attention to questioning and leads to the right kind of assignment. Planning differentiates between the general needs of the class and the needs of the individuals. It distinguishes between the mirage of the adventitious and the firm foundation of that which fits into future development. The planner is the cool-headed generalissimo;

the opportunist is the hot-headed Harry who hearing the sounds of conflict rushes into the fight and frequently discovers that he is opposing his own forces.

V. UNITING THE POWERS

Personal qualities, social qualities, administrative power, and teaching power—all of these are but means to an end; namely, retaining and strengthening what is good in the pupil and adding thereto knowledge, power, and skill which are desirable for him to have. This retention and extension may be measured in terms of development. In other words, note how the pupils, young or old, respond to teaching. Are they wool gathering, are they disorderly, or are they focused and interested with the teacher on the activities of the class? Interest is the first test of development, whether it be in Greek or mathematics or music. The second test is whether there is greater ability after a period of teaching than before it. Educators are gradually working out series of accomplishment tests by which both teacher and pupil can determine effectiveness of the teacher. The third type of test is that which measures the after-results of the teaching. In music this would mean that the school teaching would be judged, not only by the interest which the students manifest at the time toward the work in the school, not only by the results of successive accomplishment tests, but also by what the pupils do with music outside and beyond the school. How much do they sing or play at home and in their social gatherings; what kind of music do they choose when they listen over the radio; what music do they applaud for dancing; what support do they give to concerts and the musical activities of the community; how intelligently do they discuss music and musicians?

Our discussion thus far has sketched desirable outcomes. Our title requires that we should indicate how these can be guaranteed. Let us consider this latter and far the more difficult phase under three aspects.

I. Selecting the students who shall be trained for teaching.

II. Training those who have been selected.

III. Testing the training before giving final approval.

I. SELECTING THE STUDENTS WHO SHALL BE TRAINED FOR TEACHING

Probably in no field are there forecasted so many peculiar qualifications for success as in music. Certainly a music teacher should be musical and it is now generally accepted by psychologists that musical aptitude is manifested and measurable at least as early as the tenth year of any human being. We shall certainly make more use in the future of the Seashore Musical Talent Tests and others such as the Kwalwasser-Dykema Music Tests, which aim to measure the same and additional fields covered by the Seashore Tests. In addition to the musical qualifications, musical educators may well combine with general educators in devising means of determining whether the candidate for teacher training has in sufficient degree those personal, social, administrative, teaching, and character forming abilities which have been outlined earlier in this paper. Selection of promising material is the first step in guaranteeing successful teachers. The whole guidance movement in our junior and senior high schools must eventually cooperate with teacher training institutions by furnishing them data upon which successful selection of candidates for teacher training can be made.

II. TRAINING THOSE WHO HAVE BEEN SELECTED

The Research Council of Music Education of the Music Supervisors National Conference has a helpful formulation for teacher training which has already influenced the courses in many teachers colleges and universities. We shall therefore not go into details regarding the generally accepted four-fold division of general musical training, general academic training, general educational training, and specific music methods training. Some mention, however, must be made regarding the latter item. Training to teach and supervise should be spread over the last three years of a four year course. During the sophomore year, there should be observation and participation. The student should see good teaching and should assist in various details beginning with such minor ones as the care of material, the taking of attendance and then going on to matters of assisting individual children and possibly even teaching small portions of lessons. In the third or junior year, students

(Continued on page 46)



© B. V. Matthews
PETER W. DYKEMA



BOYS GLEE CLUB CHORUS, CASPER, WYO., JESSIE MAY AGNEW, DIRECTOR.

What Wyoming Is Doing in Music

A Program of School and Community Effort

If America still has any frontiers left, Wyoming may well be numbered among them. People who live in Wyoming fondly call it "God's country."

In this part of the "Great-Out-West" with its vast plains, its unsurpassed beauty in mountains, the wonderful lakes, many of them undiscovered and unnamed, the beautiful mountain streams, the home of the ever agile mountain trout, the water falls, the indescribably gorgeous sunsets, and all the wonders of such a country; where could one be better inspired to live in the beauty of music! To stand on the mountain side and listen to the awe inspiring music of the breezes through the ever singing trees with the scent of the sage intermingled, to see with unobstructed vision the majestic beauty and wonders of the heavens is a joy that the Wyomian loves and appreciates as only those can who have had a similar privilege. It is a home where the setting is for the appreciation of beauty and where music can so fully express the language of the soul inspired by the never ending wonders of nature.

There has been rapid development in the progress of music in the state of Wyoming during the past few years.

However, as one of the less populated states, Wyoming has a big problem in music development—the rural school. The population, scattered over such a vast expanse of territory, makes consolidation exceedingly difficult. This year a concerted effort has been made in some districts to carry on a course in singing on the choir plan, bringing these choirs together in a festival of song at certain periods of the year. This has met with hearty approval and interest.

The State Contest, in music, is held each year during the month of March at the State University. Up to the present year, however, no ensemble chorus, band or orchestra work was included, due to the expense entailed by the long distances to be traveled and the possible unfairness of small schools competing against those of the larger cities. District elimination contests are held in the district centers of the state previous to the date of the State Contest.

Some of the larger cities have bands which have fuller instrumentation and the members of these bands go to Denver to participate in the "Rocky Mountain States Contest" during National Music Week.

This year the supervisors of the music section of the State Teachers Association, realizing the difficulties peculiar to the State, and yet desiring to bring about greater unity and progress, petitioned the State Executive Board to allow an all State Chorus and Orchestra program to be a feature night concert for the next meeting of the Association which meets in October. This met with favor and the music committee was authorized to formulate the plans, including the program to be used, and to have these circulated to all the high schools of the state. This has been accomplished and the com-

mittee feels that another goal has been reached.

Miss Jessie Mae Agnew, Director of School Music in Casper, Wyoming, has been appointed by the State Executive Board to serve as conductor for this chorus. Casper schools have been doing some splendid choral work. Pictures of some glee club organizations appear in this issue. It was thought best by the executive board to have only the All-State Chorus for the initial unification and the next year to include the All-State Orchestra and these organizations, then, to give a joint program. It is expected this movement will stimulate interest in the smaller schools and lend impetus to all music education.

Courses of study and the reports of results in music training throughout the state show that the objectives, aims, and work

lowed by individual tests. The symphony orchestra of the city has generously given of its time in planning and playing for these children's concerts.

Class instruction in piano and in all band and orchestral instruments is another part of the course of study. All instruction is given free of charge except in piano for which a fee of fifteen cents per lesson is charged, the proceeds of which is used in the purchase of records and materials for the furtherance of music education.

The high school is one of the most modern and well equipped schools of the West. All high school music courses are elective. Nearly one-half of the entire enrollment of the school is enrolled in one or more courses offered by the music department. The courses include: chorus and glee clubs, music appreciation, harmony, history of music, class instruction in voice for both boys and girls and instrumental class instruction for all the instruments of band and orchestra. Credit is given in all phases of music study. In the community activities, as well as in



GIRLS GLEE CLUB CHORUS, CASPER, WYO., JESSIE MAY AGNEW, DIRECTOR.

in all phases of music study is of the best and splendid work is being accomplished.

Casper is located in the central part of the State at the foot of Casper Mountains and is decidedly active in its music education. The music faculty of the public schools of this city are ever alert to give and demand the best. The music of the public schools is considered outstanding in the quality of work being accomplished. The course of study in the elementary schools involves the usual development of power and ability to interpret and sing, with correct tone placement, quality and artistic interpretation; to develop the thought as portrayed in the printed musical language, with the aim of developing a love and appreciation of the best in music ever manifest.

The specific study of music appreciation in "listening lessons" has its place in the curriculum. In the early development of this work, memory contests were conducted. Out of this evolved the idea of music appreciation contests and as a further growth has come the music appreciation concerts fol-

lowed by the schools, Casper shows her love and appreciation for good music and has been progressive for many years. There are two organized choral clubs which follow a regular schedule in rehearsing, and each give three concerts per year. The treble clef, a ladies' chorus, has a limited membership of sixty voices. The quality of music studied is of the highest standard and in their concerts they show their understanding of music in its best interpretation, quality of tone and harmonic effects. It is a federated club, membership being obtained by proof of ability before a membership committee. The club is supported by membership fees together with fees paid by patronesses who are interested in the public welfare along educational and cultural lines. The proceeds of the year's work after all expenses are paid, are placed in an educational fund which is in turn loaned to young musicians who wish to make music their profession and need financial assistance.

A similar club is that of the men's voices, the Apollo Club. This organization has a

membership of sixty and does splendid work each year. Their concerts are always well attended. Their printed programs reveal the fact that the same numbers are used as those used by similar organizations in the larger cities of the country.

A third club is the Philharmonic Orchestra, comprised of some fifty of the leading instrumentalists of the city. This organization gives five concerts each year, free, to the public. They assist in the music educational programs and have given to the city concerts of splendid merit.

During National Music Week these three clubs give a joint recital free of admission charge to the public. This is the feature program of the week and is most enthusiastically received. National Music Week is a period of musical feast. All schools, musical organizations and every musician of the city of Casper are ready and willing to give of their best if called by the chairman who is in charge. The programs from the beginning to the close are high class and a credit to the community.

Thus, Casper is giving and keeping abreast in the field of good music. And why not? "Music refreshes the mind and instills fine instincts. It is a language which all should be taught to understand and appreciate for through this language the immortal speaks the message that makes the world weep and laugh and wonder and worship. It tells the story of hate and love, of strife and peace, of sorrow and gladness. In short, it is the instrument of God."

Mt. Vernon, N. Y., Doubles Its Bands

Mt. Vernon, N. Y., intends to double the number of its bands this year. With sixteen bands, or twice the number it now has, there

will be a band at virtually every school in Mt. Vernon.

Irving Cheyette, director of instrumental music at the Horace Mann and Lincoln Schools of Teachers' College, organized the eight existing bands last year and will have charge of forming the new ones. Mr. Cheyette will carry on the work in conjunction with his duties begun last year as bandmaster of the Mt. Vernon High School and the Nichols Junior High School.

In addition to his work as bandmaster, Mr. Cheyette intends to give a normal course for the special music teachers of the Mt. Vernon School System. The subject of the course will be The Psychological Approach to Instrumental Training and will be based on the materials used by Mr. Cheyette in his Four and Twenty Folk Tunes (Carl Fischer, Inc.). In the course of this series of lectures Mr. Cheyette will take the teachers through the same type of work as the children under his tutelage receive and enjoy so thoroughly.

spirit and the fine cooperation of principal, faculty, parents and pupils. This school excels not only musically but scholastically.

The winning of this coveted place has not made the members of the orchestra feel superior but has given them a greater goal toward which to work. Each member feels his responsibility. It has also meant that this fall finds Mentor with a complete symphonic instrumentation.

Special Teachers Have Helped Mentor H. S. Orchestra

By Francis Hendry

Director of Music, Plainville, Ohio

The Mentor High School Orchestra of Plainville, Ohio, was not trained to be a prize-winning orchestra. The past spring was the first time the organization has ever entered any competition. We have, however, been working along a definite plan in the Lake County schools, to which group Mentor High belongs.

Throughout most of the county we have been able to place in the schools, for private lessons, special teachers for string, brass, and reed instruments. The fact that the three musical organizations to enter the state contests, placed, leads me to believe this is a big factor in the success of this plan. (Mentor High stood first in Class C in the state and third in Class C in the national contest, Perry High School tied for third in Class C in the state and Wick-

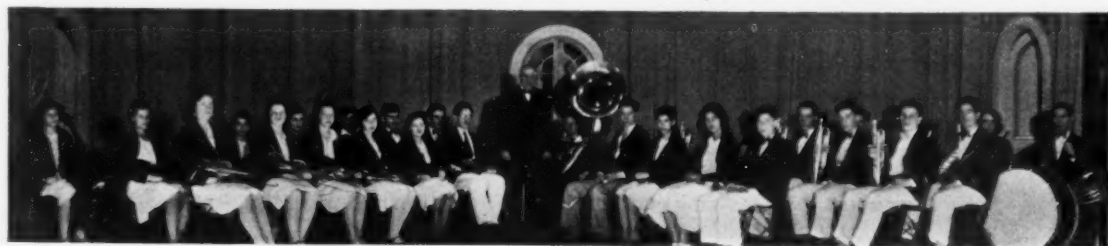
liffe High School took fourth in the Class C Ohio Band Contest.)

The talent in the Mentor High School Orchestra is not exceptional, but the results attained are due to a number of reasons. Two forty-five minute rehearsals are held weekly during school hours with the same regularity as other classes. Pupils receive one thirty-minute private lesson weekly, for which the school board pays a

portion of the fee. Credit towards graduation is given for orchestra and lessons. Sectional rehearsals are held frequently.

Pupils are usually given their preference in the selection of the instrument they wish to study; however, the bassoon, oboe and French horn are assigned after an examination of applicants.

Part of the success of the Mentor High School orchestra is due to a splendid school

THE MENTOR HIGH SCHOOL ORCHESTRA, PLAINVILLE, OHIO, FRANCIS HENDRY, DIRECTOR.
First Place, Class C, Ohio Contest, 1931, Third Place, Class C, National Contest, 1931.

THE MOST SIGNIFICANT MUSICAL DEVELOPMENT IN AMERICA

By John Philip Sousa

(As told to Doron K. Antrim)

THE instrumental movement in the public schools today I consider the most significant musical development in America. It is a development typical of American initiative and of her ability to accomplish results in a short time when the will is once aroused.

My visits during the summer to Interlochen, where the National Band and Orchestra Camp is located, have been constant sources of inspiration to me. I have watched the growth of this camp from the



JOHN PHILIP SOUSA

beginning and have had the pleasure of conducting the boys and girls here assembled. They play with a verve and skill that is refreshing and stimulating. When I look back to the beginning of my career about sixty years ago, and compare conditions then to those of today as evidenced in a place like Interlochen, it is hard to believe that the development occurred in the same country.

If I had my life to live over again I would choose to follow the same career but my path would be much smoother now than formerly. There were no bands in the schools when I was a boy. In fact any kind of music in the schools was almost non-existent. The American school boy of today has opportunities for gaining skill on an instrument and playing in a band unequalled in any other country in the world and all of these opportunities have been made available within the last fifty years, more properly the last twenty-five years.

The Puritan influence has handicapped America's musical development. When I first began my musical career, Americans did not take music seriously and American musicians were as rare as butterflies in Iceland.

I must confess that the real reason for the beard which I wore until my Navy days was inspired by a desire to appear foreign so that Americans would take my music seriously. I had the beard when I assumed direction of the United States Marine Band in 1880 at the age of twenty-six, and I sincerely believe that it played its share in my career.

I do not recall that the United States Marine Band, when I assumed its direction, had more than a half dozen native Americans, although it was made up of enlisted men who had at least their first papers. I was resolved that I would have an American band, and when I began an independent career in 1892 I determined that my own band should be an American organization.

This resolve I have kept in part, and I am a bit proud that I have not kept it in full. Instead of selecting men, first because they were Americans and second because they were musicians, I have let the changing times take their course, and I found that by selecting the best musicians, I was selecting Americans in the majority of instances. I might easily have made my organization entirely one of American-born instrumentalists, but I preferred to retain the three or four men who were born abroad, because they were still the best performers upon their various instruments of whom I knew. To bar non-Americans would be as snobbish and as priggish as to bar non-American music.

It has been interesting to watch from the conductor's stand the growth of American musicianship, and one of the early factors in the production of fine bandmen has been the town bands, which have flourished throughout America since the eighties and the nineties. During this period, the "town band" was the greatest pride of the town. It was a mark of distinction to play in the town band, so there came to me a succession of fine, upstanding American boys, clean-cut, likable chaps who were not only capable musicians but young men, to whom, as I grow older, I began to point with fatherly pride. And I am really proud of the fact that three or four of my bandmen of the early days sent me their sons later on.

John Philip Sousa will be seventy-five years old on Friday. He has had a long, brilliant career, winning honors in many lands as a composer and bandmaster. Sousa is still active and of late years has devoted considerable time to directing and judging high school bands throughout the country. In the accompanying article he compares musical conditions in this country when he began his career and to-day. He also ventures to look into the future.—The Editor.

For the past ten years the finest American musicians are being developed not in the small town bands but in the American colleges and public schools. Courses in band music have become parts of the curricula of universities and colleges. Young men who have prepared at these schools for musical careers have come to me in such numbers that several years ago I had in my organization more than thirty-five college and university men.

At present the young men are getting their training in the public schools which are turning out proficient bandmen in considerable numbers. These musicians will require outlets for their ability which America must provide—and will I believe in the next twenty-five years.

The improvement made in instruments and instrumentation within my time has also been

was I remember invariably flat. With the instruments available today the average school boy can produce a tone which the old timer would give his right arm to produce. We make as good instruments in this country today as can be found anywhere, but then they were unspeakable.

Gradually we have adapted the string qualities of the orchestra to purposes of the wind band. I consider the harp the one essential orchestra instrument for which no band substitute can be found and that is the reason I have always used a harp in my band.

The saxophone has been a strong and valuable addition to the band. I had only one saxophone in the band at first, but gradually added these instruments until I had a choir of eight consisting of four altos, two tenors, one bass and one baritone. I do



JOHN PHILIP SOUSA DIRECTING A REHEARSAL OF OVER 300 IN THE NATIONAL HIGH SCHOOL ORCHESTRA AT CHICAGO

notable. Fifty years ago there were fewer instruments than today. The bells of the horns pointed backward over the shoulders of the players for the reason that a band was supposed to lead a parade and the bells were pointed in the direction of the marchers so they could supposedly hear the music better.

On these instruments it was almost impossible to get a good quality of tone and correct intonation. The B flat euphonium

not like the quality of tone produced by the soprano.

The saxophone acquired a bad name partly from its affiliation with jazz bands and partly from the manner of its introduction. Sax, the inventor, had many rivals and in fact, bitter enemies, since the introduction of this new instrument had an adverse effect on business among dealers of other instruments. The dealers and makers naturally could see nothing good in the saxophone,

and so they said it was not a legitimate instrument and did not deserve the consideration of serious musicians. It is quite possible that some of this invective has clung to the instrument to this day for it is capable of real artistry in the hands of a skilled player.

We have also made strides in band literature. When I first began to conduct my own band, our programs abounded in operatic selections, long overtures, medleys and combination of numbers for grand and light operas. Such works required twenty or thirty minutes to perform. Many of the selections for band were transcriptions from orchestral works and still are although transcriptions have vastly improved. There are some works, however, which will not lend themselves very gracefully to band transcription. The bulk of Beethoven is an example. But with the improvement of bands has also come the incentive for composers to write for bands.

I expect there will be more and more of this done in the next decade. In embarking upon a musical program the public schools have assumed a great responsibility, the responsibility of nurturing the musical talent in this country. The music educators have in their hands the future American composers and musicians. Will they live up to this responsibility?

The teaching of music in the schools requires broad and sympathetic capacities in the individual. The conductor of a band, for instance, should have first of all intelligence. He should be well educated and have natural abilities in music; should know his subject. Then it is important that he know how to handle his charges, to gain their sympathy and co-operation.

I can well remember what an influence my early instructors had upon me. The first one I ever had, an old Spaniard, who taught solfeggio and violin, might have discouraged me had I not been so full of music. He had a way of antagonizing me with the result that I hid his spectacles at every opportunity and so managed to get out of the lesson frequently. My next teacher understood music teaching but he did not understand boys. But when I finally located George Felix Benkit I found a man who stirred up hidden fires in my being. Benkit had his own ideas as to how harmony should be taught. He would write out a theme of sixteen measures and tell me to fill in the harmony. This would then be discussed and criticized, man to man not as teacher to pupil. I would then be told to use the same bass and write a theme of my own. It was this friendly discussion, criticism and interplay of thought that proved so valuable to me and laid a solid foundation for later work.

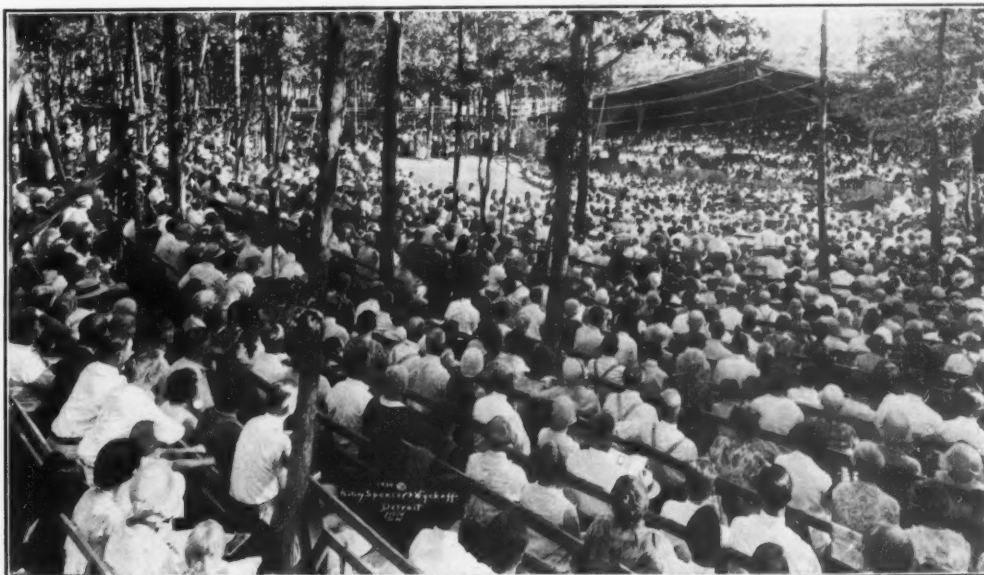
I recall one day that Benkit and I were talking about an old opera. Turning to me suddenly he said, "You can write a better opera than that."

Through the years I have never forgotten that saying. It was a challenge calling out the best that was in me.

Many teachers fail to realize that boys are like men in almost all respects. The human problem is much the same whether the band is made up of adults or boys. Each new group must be carefully studied. There may be some members who have qualities of leadership which should be encouraged. Others may be merely trying to show off which should be discouraged.

That indefinable thing, the school spirit, is one of the invaluable assets about the school. The band director helps to foster

(Continued on page 46)



SOUSA DAY AT INTERLOCKEN, MICH., SUMMER OF 1931

CORRECT USE OF CHARTS FOR BEST RESULTS IN PIANO CLASS TEACHING

By Addye Yeargain Hall

[This article deals with good and bad types of procedure in class piano instruction, particularly with reference to the use of key-charts and dummy keyboards. By comparing practices in actual use today and analyzing them from the standpoint of good piano teaching, we arrive at a course of procedure calculated to attain the best results. It is hoped that this discussion will clarify the confusion which exists regarding the use of the chart.]

Addye Yeargain Hall is one of the pioneer class piano teachers having taught this subject for the past twenty years. She has seen the piano class develop from a novelty in the experimental stage to a generally accepted and widespread means of piano instruction. The procedure arrived at in this article is the result of wide experience and careful thought.—The Editor.]

I HAVE been asked to express my opinion of class piano lessons, while devoting a detailed discussion to the procedure that may best be carried out at the flat table or desk. Having taught piano classes for more than twenty years, my experience has



ADDYE YEARGAIN HALL

been wide and varied. This experience has brought me in contact with many methods of instruction, the originators of these methods, materials especially designed for class teaching, and with varied student groups.

Many are the ideas I have seen put to work in the piano class. Some were outstandingly good in procedure while just as many were outstandingly bad. Much of the procedure was pedagogically unsound since both media and type of lesson were in every way maladjusted to the class.

Consider first the qualifications of the class teacher or the lack of them. A teacher may know the subject—music—yet be a poor class teacher; she may be an artistic performer, yet fail with the piano group; she may understand group psychology, yet, because of inadequate musical background and teaching preparation, fail; she may be a singer, in addition to her pianistic training, yet not be able to properly teach the piano class by the now popular Song Approach. In short, a person may have all the supposed equipment required by some one method or system, yet fail as a piano class teacher.

A successful piano class teacher combines, in the method or manner of procedure, a mixture of each of the following phases or cases of method; logical and rational reasoning; data that are scientifically correct and above criticism; an understanding of the laws of learning, that the psychology may be good. Lastly, the plan must be flexible enough for educational administration. This last phase of the method is more important than all the others, yet must be supported by all as a background. This gift of administration makes the teacher alert and buoyant. With this qualification she builds her class plans to fit the personnel of the group, the situation in which she is teaching and the occasion which confronts her.

Considering this preparation for the work, I think we will agree that Class Piano Teaching is a very high type of music education and can see why so many horrors are being committed daily under its widespread popularity.

The first and greatest harm is being done by the teacher who is poorly prepared for the work and who is merely doing it for the money that is involved. Lesser damage is being done by those teachers who really love the work, but are following a set plan, without variation, for all types of children. There is hope for this type of teacher, in her love of teaching. She will be led to do her own thinking for the good of the class.

The second most widespread harm done in piano class teaching, however, is in the use of non-essentials and frivolities, the use of time-taking schemes and devices which retard progress and often arrest the musical development of children. When considering the class, we should always see the group as so many individuals. With this picture in mind, you will agree that class progress—a regimental going forward, as a group, may be of no special value to the individual, unless

that child has been allowed to freely expand while keeping step with the others.

WHAT PRICE—THE PIANO CLASS?

Indeed, of what value in our educational scheme, is a procedure that drives a group of children along a stipulated path—demanding of each the very same type of work, the very same result in a given time—or even interest in the same projects?

Then let us place at the head of the list of non-essentials, the old fashioned regimental drill, in all of its disguises. You may say, "but children love to do these class drills. They love to follow the leader and are happy in doing what the others do." And you are perfectly right. But do we want our children to be followers? If you are a progressive educator, as well as a piano class teacher, you will steer your work along the channel that stimulates initiative. The modern successful piano class teacher tries to develop the individuality of children. Tries to keep them from becoming so many duplicates of each other.

Drill stunts are the easiest things possible in piano class procedure. The teacher becomes a driver, shouting and directing, admonishing, coercing and commanding the class to carry out the pre-arranged class program. The teacher is letter perfect in her subject preparation and has her lesson plan memorized. She is the leader and determined to get what she wants from the class, as a class. She talks all the time, never waiting for the inspiration of the pupil. To give impetus to the slow moving members of the group, awards are offered. If these bribes do not bring the desired result, these leisurely ones are demoted to a less advanced class. A teacher who demotes a child for failing to react to a regimental drill of any kind, whether it be theoretical or technical, often sends from the group the most musical member of the class. After the slow moving individual or individuals have

become acclimated. These little hands will remain weak, unreliable and wobbly, or rigidly useless, as long as they are kept at work on a table or chart, doing things that they will never find of any real value at the keyboard itself.

THE KEY-CHART

Many of us have witnessed piano classes in which the children appeared to be playing, in a sort of pantomime, upon these charts. Sometimes the entire class seems to be playing an inaudible tune, while again, one child will be playing the piano, as the others try to follow on the charts. As this activity progresses, the teacher is usually admonishing the group to "keep a nice round hand position." She smiles and exerts her greatest personal appeal to make the class happy—and offers awards for the highest knuckles and the roundest fingers.

When we see this particular type of finger drill, we never hear much about the beauty of the music; and we rarely hear the teacher ask for criticisms of the music itself, as the class rotates to the piano. The real business of the hand, the making of music, has been entirely forgotten, in favor of a certain posture. And these little folks try so hard to please, try so intently to get the exact copy of the teacher's position, is it any wonder they do not think music? Is it any wonder that they fail entirely to place their fingers on correct key patterns? This drill usually demands a definite hand position, on a definite key pattern, on a flat keyboard, on a flat table or desk, where it is utterly impossible for the hand to secure a natural feeling for real keys. Is it any wonder that intelligent, thinking piano teachers censure such a class drill?

The true use of these fac-similes of the keyboard is generally misunderstood, not only by observers on the side lines, but by piano class teachers themselves. The misuse of these devices is more common than



A DEMONSTRATION CLASS IN THE ADDYE YEARGAIN HALL TEACHER-TRAINING SCHOOL FOR PIANO CLASS INSTRUCTION.

These children are from public school No. 94, Manhattan, New York City.

been demoted, this teacher will speed the remaining chosen ones on to achievement out of all proportion to their real musical development.

There is but one place in the piano class lesson for drill of any kind, and that is in the recreational period of the hour. Drills are valuable only in checking up or summing up knowledge that has been gained by experience. A drill at this time is indeed fun and takes on the nature of a game. But if used as a means of impression, a means of building up knowledge, it has no educational value. It may produce a semblance of learning, but is usually only superficial.

Let us be specific in regard to drills. Take for example, the drills in hand positions on tables. These are futile, if you are attempting thereby to develop piano technic. We must never forget that the position of the hand is a result, a result of the development of that hand. We must also agree that the hand takes many positions, even in the playing of simple tunes, if the playing is musically done. Some one has said "the hand of a pianist is like the face of an actor," as each emotion is shown by a different expression. Let us not worship a certain position, nor confuse position with condition. In the piano class, we must work for intelligent, musical performance in the smallest tune. The tonal beauty of these little performances grows as the condition of the little hands become more healthy. And they gain keyboard-health as they become accustomed to this new territory. In short they must

their legitimate use. In discussing this general misconception, we must again refer to the poorly trained teacher; the non-thinking teacher; the one who has studied one method, with one teacher or originator. She has become a follower of that one plan, and has, as a rule, failed to grasp the underlying principles of class teaching, in her interest in the games, gadgets and non-essentials of that system or method.

In every case described by the above, and they are legion, the teacher is entirely ignorant of the harm she is doing. All this leads me to divide piano class teachers into two groups. Those who are qualified to teach and those who are not. Many are qualified, yet fear to make a stand for correct class teaching. These teachers do their best work with the private pupil, and an entirely different type of teaching with the class. They are capable of doing good work with the class, but under stress of influence, or a new situation, they follow the line of least resistance. Take for example a piano teacher who knows the futility of finger drill on keycharts—and would never consider such a procedure in the private lesson. She starts a new piano class in a new environment under strange conditions. Under stress of the new situation, and perhaps unable to make instant personal adjustment to the group, she grasps at the easy procedure of chart-finger-drill. She may attempt to bring herself back to honest work in the very same lesson by having one child play while the others just sit and supposedly

listen. This type of procedure is as meaningless as the preceding drill, unless the class discusses every point in the performance of the one at the piano. When so conducted, the "sitting" is perfectly good educational procedure, because it involves listening and is of far greater benefit in the musical development of the class than varied activity at the tables, while single pupils play at the piano, unnoticed by the class.

THE TRUE VALUE OF KEY CHARTS

Knowing the use of key charts to be a disputed question, I shall give my opinion of their value in the piano lesson whether class or individual. Charts are merely picture-maps of keyboard territory, and should be used for the education of the eye, not the hand. Until the hands have been trained to find keys automatically at the real piano, the eye is an indispensable aid in finding locations. The location of single keys, then "hands full of keys" must be seen, before the fingers locate them. The study of the arrangement of piano keys by means of this device is its first and also its last use. There are many key patterns, many interesting musical experiences to be recalled by the class, as they bring their knowledge of real keyboard experience back to the chart and then transfer it to score paper.

The one faulty use of this truly valuable aid, in my estimation, is its use as a finger playground in the supposed preparation of the hand for playing. True, the hands touch the charts, point out the keys and indicate location of series of keys, finger following finger, or finger and finger simultaneously finding chord patterns. In these instances of key finding, the finger tip supports the weight of the hand and arm in a natural manner with no reference to position of hand. This finding of key patterns is often called "finding the position"; a statement that may easily be mistaken for the posture of the hand. Key patterns and hand positions are two entirely different things. Fingers may find key patterns on these charts and yet do no harm to the playing apparatus. I cannot say enough against the so-called playing of pieces on these charts. It is my pet aversion. Key-chart-playing is of no benefit, a waste of time and often a real detriment to the development of good playing habits in the very beginning.

When correctly used, the charts may aid in developing the quick recognition of key-patterns. These patterns will first be of tunes already played; of familiar intervals, chords and scale progressions. No harm will be done, technically, if the hands are kept off and keys located by means of markers.

Piano class teachers not well versed in the science of tone production at the keyboard, are often observed directing a regimental key-chart-drill of a technical nature. Such a procedure will undoubtedly erect permanent obstacles to the future playing of the class. But nothing can be done to prevent the erroneous use of this easy-to-use device as long as teachers themselves continue to rest on their oars—the oars of former training (or lack of training) given by exponents of teaching precepts which are now extinct and unsuitable to the mechanism of the modern piano.

KEYBOARD-CHART STUDY THAT IS NOT TECHNICAL

Let us emphasize the true uses of the chart. Essentials of notation involve location and key patterns. While no attempt should be made to play these patterns they may be found and indicated at the tables, while the music is going on at the real keyboard. The ear leads, as judge in the performance, while the class checks up with the charts. The eye is thus given opportunity to survey quickly the keys being used by the performer. This analysis of key pattern in relation to actual music is instantly co-ordinated with the staff representation of the tune, and truly "the eye has heard and the ear has seen."

Yes, I will admit that children will try to play their little tunes and chords on these charts—moving their fingers, and sometimes their arms and shoulders up and down in the effort to depress keys. This being spontaneous, no harm is done. They are not being forced to hold their hands in any set position and are not being driven in a drill that fails to consider the individual differences in hands.

Why,—(you ask)—is it a waste of time, to permit the class to play on the charts while one is playing at the piano? The class may be using correct fingers on wrong keys or vice versa. A finger drill in the air is better. Again, if one plays while the class finds both keys and fingers correctly, there is the inevitable lagging of the class, while the one fluently plays the tune at the piano, or the stumbling of the one, while the class goes forward in the finger drill. (Discard such a procedure, entirely, using devices for freeing the fingers and constant

(Continued on page 51)

KEYS TO HAPPINESS

By Sigmund Spaeth

(Over NBC Network at 11:30 A.M. Eastern Standard Time, Saturday, November 7)

When the first Keys to Happiness program was put on the air last March, through WEA, it was impossible to prophesy what might be the result. It had at least an auspicious beginning, with a personal introduction by President Aylesworth of the National Broadcasting Company, and the presence of that distinguished musical educator, John Erskine, on the opening program.

Preparations for this program, which was frankly designed to revive interest in the family piano and bring the average American citizen back to the keyboard, had been made carefully. Actually there had been programs of the same name for some time previous to the official opening, and in these a variety of experiments had been attempted with the purpose of stimulating enthusiasm for home-made music by inspirational talks and the playing of great pianists.

Mr. Aylesworth had generously set aside two half hours each week, Tuesday afternoons at 3 o'clock over WJZ and Saturday mornings at 11:30 over WEA, each with

orderly progression, picked out painstakingly with one finger.

The first problem, therefore, is to organize the child's haphazard efforts to play on several keys at once. With the adult, exactly the same thing must be accomplished, for here there is an inevitable impatience with anything that sounds childish, and a desire to produce immediately some music that will at least sound pleasing.

Mr. Mills illustrated this in one of our preliminary talks. "Suppose a man wants to play golf," he said, "and he decides to take some lessons from a professional. Suppose the professional tells him that for several weeks he must stand on a certain spot in his room, holding a club, perhaps swinging it occasionally, but without even hitting a ball. Suppose he holds out the prospect of several more weeks of indoor drudgery, without even a chance to get out on the links, and finally, after months of dreary practice, lets his pupil play his first game of golf. It would be safe to predict that most prospective golfers would give up their ambition long before arriving at that stage."

Obviously a teacher of golf lets the novice go out on the links immediately, tells him in a general way what to do, and corrects his mistakes as they come up. Why cannot a music teacher work in somewhat the same way?

In Chording to Music (and I hope to make that the title of a book very soon) there is no assumption of any previous knowledge whatever, and an absolute concentration on making pleasant sounds at the keyboard as quickly as possible. In five minutes' time anyone can learn to play at least one chord, using both hands, and with even one chord it is possible to accompany several melodies, particularly the bugle calls and such rounds as Row, row, row your boat.

The example given on the Keys to Happiness chart is Little Liza Jane. A single chord in C major is enough for an accompaniment.

Incidentally, over 160,000 of these charts have been distributed thus far to radio listeners. The program has received consistently the largest mail of any NBC morning feature, and this mail has included a number of tremendously interesting letters. Old people write that they are beginning now to carry out their life-long intention of learning to make a little music of their own. Business men ask intelligent questions about harmony and composition. Parents tell of the effect of a "piano-play" program on their children, and the youngsters themselves inform us how much they enjoy discovering music. So it is safe to assume by this time that Keys to Happiness may be called a success, and that the doors of music are literally being unlocked to hundreds of thousands of Americans for the first time in their lives.

One feature of Keys to Happiness which has attracted considerable attention, and resulted also in national publicity through the News Reels, is the introduction each week of some celebrity who plays the piano for the fun of it. These distinguished amateurs have not only played during the second half of the program, but have usually said a few words of encouragement to the radio class, indicating what an important place music has in their own busy lives.

John Erskine, with his reputation as a writer, in addition to his widely known educational work, has an ideal choice for the opening program, and he both played and spoke. Later we presented such varied personalities as Casey Jones, the aviator, Ernst Lubitsch, film director, Daniel Frohman, theatrical producer, Montague Glass, humorist, Kenneth Murchison, architect, Newman Levy, lawyer and poet, and Mrs. Bradford Norman, social leader. In the near future we are promised the co-operation of Neysa McMein, artist, Fannie Hurst, author, Samuel Shipman, playwright, and other prominent musical amateurs.

On Saturday, November 7, Keys to Happiness will enter upon its sixth successive series, each consisting of six programs covering approximately the same material. Here is a short summary of the main points to be emphasized in the opening program.

Everybody would like to know how to play chords on the piano, so as to accompany familiar melodies, which at first can be sung or whistled or perhaps played on some other instrument, and eventually in-

cluded with the accompaniment. The average man admires the ability to harmonize "by ear," and envies those who can sit down at the keyboard and accompany any tune in any key.

The simplest and quickest way to make pleasant sounds at the piano is through chords, and if these chords accompany a familiar melody, the immediate effect is that of the performance of actual music. The easiest chord to play on the piano is that of C major, and the best way to start to play it is to find Middle C. To do this, we sit down facing the keyboard and look for the pair of black keys nearest the middle. The white key just to the left of this pair of black keys is Middle C. It lies under the left hand end of the piano-maker's name.

If you look up and down the keyboard you will notice that all the black keys run in groups of two and three. Therefore you can always find C by striking the white key just to the left of a pair of black keys. Place the right thumb on Middle C, and let the rest of the fingers of the right hand lie

over the four white keys to the right. In this position, you can press down the middle finger and it will sound E, the third white key to the right, counting middle C as the first. Then press down the little finger, and the resulting sound will be G, the fifth key to the right. (Play each of these three keys in turn, and then sound them all together. The result is harmony.)

Johann Strauss uses these three tones at

the start of his famous Blue Danube Waltz. In fact, if you play C-E-G and then sound them together, you get the effect of the opening bars of that popular composition. If you play them from the top down, G-E-C, and then up again, you get the start of The Star Spangled Banner. For the present, however, we want harmony, and melody can be added later.

To make our C-chord complete, we need a bass note, and this must be another C, further down the keyboard. It is easy to find one, eight white keys below Middle C, lying again just to the left of a pair of black keys. Strike this C with the thumb of the left hand, and if you are very ambitious, stretch out the little finger to still another C, eight white keys further down, sound the C-E-G combination with the right hand, and you have a complete chord in C-major, with either one or two C's in the bass. Play this chord until you are entirely familiar with it. This is the only chord needed to play an accompaniment to Little Liza Jane, the tune shown in Lesson 1.

The figures under the notes indicate where the chord is to be played. Sing the words, and play the chord once for each line. This is very easy. After going through the tune once in this way, try it again, this time playing the chord twice as often. Sing still another verse if you wish, and this time play a chord on each beat. There are further ways of playing a chord, which will be explained on the air.

After practicing the C-chord as an accompaniment to Little Liza Jane, try it with some of the well known bugle calls, such as Reveille and Taps. (A real bugler will play them for us on the air.) This one chord is also enough for accompanying the familiar round, Row, row, row your boat. Next week we shall discover a second chord, which can be added to the C-chord to accompany a great many tunes.

THESE two articles—*Music in the Air*, and *Keys to Happiness*—are the first of a series of six lessons to be printed by *The Musical Courier* during the next six weeks. They are published in advance of the broadcasts over the NBC network which are to start on Tuesday, November 3 (*Music in the Air*) and Saturday, November 7 (*Keys to Happiness*). Each lesson will be issued in these pages previous to the radio lesson of the same material.—*The Editor*.

①

LIZ LIZA JANE
(Requiescing one chord)

Copyright by Sherman, Clay and Co., San Francisco, Cal.
Used by permission of the Copyright Owners

ILLUSTRATION FOR LESSON 1.

its national hook-up, to be used as might seem best for the development of musical self-expression. It was a timely and practical gesture on the part of a great radio organization to remind the American public that man shall not live by hearing music alone, but by at least trying to take some active part in its creation and interpretation.

After much discussion, details were worked out so that the radio audience could actually be taught the first steps in piano-playing over the air, and then encouraged to carry on with a good local teacher. Osbourne McConathy was put in charge of the Tuesday program, *Music in the Air*, assisted by Caroline Gray, pianist, while the present writer assumed responsibility for the Saturday program, *Keys to Happiness*, with the help of that experienced announcer and singer, Alois Havrilla.

The musical pedagogues at once became greatly exercised over the question whether the approach to the public should be by way of melody or harmony, and whether the child or the adult should receive primary consideration in the matter of style and method. A compromise was happily effected by letting Mr. McConathy follow a melody method, based upon his own work in connection with the Oxford Piano Course, while Dr. Spaeth worked out a system of Chording to Music, similar to that of the Look and Play book.

The ringleaders in this preliminary activity were C. Alfred Wagner of the Aeolian Company and E. C. Mills of the Radio Music Corporation, and upon the latter ultimately fell most of the responsibility for the actual programs. Both of these gentlemen were very helpful in securing the necessary financial support beyond the significant contribution of air and wire service on the part of the National Broadcasting Company, and it may be noted here and now that both programs, having established their value, have for some time been carried on as NBC sustaining hours.

With this much by way of general introduction, let me enlarge upon my own part, the Keys to Happiness program. I am fond of it for a number of reasons.

In the first place I believe that the approach to the piano by means of chords is a logical and practical one. Really musical people always think in terms of harmony, and a melody can hardly exist in their minds without implying the chords that go with it.

When a child makes its first banging noises on the piano, in the spirit of play (a spirit which is promptly knocked out of it by the old-fashioned piano teacher) it has no thought of picking out a tune. It wants to make a lot of sounds at once, and even if these are distinctly unpleasant, it derives more fun from these noises than from an

MUSIC IN THE AIR

By Osbourne McConathy

(Over NBC Network at 3:00 P. M., Eastern Standard Time, Tuesday, November 3)

A great many people have asked me just what I expect as the result of the *Music in the Air* radio piano instruction. Piano teachers, school music supervisors, parents, school administrators, business men, club women, and numbers of other people in various walks of life, all appear to be interested in the experiment and express the greatest astonishment at the response which the public has given to these broadcasts. To reply to the question, possibly the best answer is expressed in the words of E. C. Mills, President of the Radio Music Company, the man who conceived the idea and organized the plan. As he puts it, the plan is "designed to foster and encourage self-expression in music."

On the *Music in the Air* chart, which is sent for the asking to all who address their request to *Music in the Air*, National Broadcasting Company, appears the following statement: "To be able to play, even if only a few simple melodies, is a joy and an everlasting satisfaction. *Music in the Air* Piano-Play cannot make you a finished performer. It aims merely to introduce you to the beginnings of piano playing. But it shows you that there is no mystery about playing, no strange power reserved for the peculiarly talented alone. And shows you also that it does not take years of painful effort to be able to go to your piano and play some simple melodies which you love. Anyone with reasonable intelligence and persistence and with a love for music can successfully master piano-play and can have a lot of fun doing it. And when you have completed this brief course, remember that it is only the beginning of your pleasure as a pianist. *Piano-Play* is the pleasant way—we hope that you'll travel it long and joyfully."

In undertaking this course of radio piano instruction I had no illusions as to the problems to be solved. Not only had I a background of many years contact with children as a school music supervisor and of experience in teacher training as director of the Public School Music Department of Northwestern University, but I had organized a large number of piano classes of public school children. In this latter work I had the cooperation for ten years of highly skilled specialists, and together we directed the piano instruction of several thousand children, starting with beginning classes and continuing through advanced work. The result of this experience has found expression in the Oxford Piano Course, a series of class piano text books now used throughout the country. Naturally my radio presentations are an outgrowth of this background. The difficulties of the undertaking were at once apparent. My previous work, however, helped me to see in imagination the pupils as they sat at pianos near their receiving sets and to address myself directly to them. It helped also to evaluate the minimum essentials of the pedagogical plan, that is,

what to include and what to leave out; to plan a scheme of orderly succession of topics; and to develop a logical and effective procedure of presentation.

I realized that a radio lesson must necessarily differ in several essential ways from a personal individual or class lesson. In a personal lesson, for instance, the teacher observes and hears the pupil, offering suggestions and directions in accordance with the manner in which the pupil responds to the instruction. The personal lesson is gauged to the pupil's progress as the teacher actually observes it, and the mistakes or successes help determine the tempo both of each lesson and of the whole course. Ob-

THE FIRST "MUSIC IN THE AIR"
Piano-Play for Beginners

Copyright by National Piano Manufacturers' Ass. of America
Used by permission of the Copyright Owners

ILLUSTRATION FOR LESSON 1.

viously these things cannot be the case with the radio broadcast, for here it is the pupil, not the teacher, who does the listening and observing. In the personal lesson the teacher not only explains to the pupil, but demonstrates each step of the way, letting the pupil see as well as hear the instruction. Often one visual demonstration is more effective than many verbal explanations.

These and other similarly obvious considerations led to the adoption of the following two fundamental principles in my broadcasting plans: 1. The course must be limited. The chief objective must be to interest students in playing the piano and to convince them that with reasonable application they can learn to play simple music. 2. The success of the course must be demonstrated largely by the urge it develops in the pupils, leading them to go to a local teacher for further instruction. My own conviction was that these ends could best be served by teaching the pupils actually to play some simple pieces of music at the very outset, thereby giving them the satisfaction which comes from accomplishment. Therefore, the plan of *Music in*

(Continued on page 48)

An Awakened America Is Demanding Better Music Teachers

(Continued from page 41)

in training should do actual practice teaching which, closely correlated with the methods course of this year, should be the main source of that ability to teach which is the foundation of success in our profession. In so far as this involves responsibility on the part of the teacher in training it should serve as data to determine whether this teacher is to be recommended and hence whether her teaching power can be guaranteed. In the senior year, all students who have reached the desired standing of teaching in the preceding year should be given practice supervising, their practicing being done in cooperation with their critic teacher or supervisor on the pupils of the junior year who are doing their teaching.

III. TESTING THE TRAINING BEFORE GIVING FINAL APPROVAL

If we have observed the two preceding items we have selected our body of prospective teachers by searching tests and we

have trained and checked them during four years. Are we not ready now to guarantee that they will succeed in independent positions? Possibly so in the light of present conditions, but it will not be long before we shall have to add still another method for procedure, namely, trying them out in actual field conditions, similar to those into which they desire to enter.

There are two reasons why we may well expect that before long the idea of apprenticeship or internship such as already prevails in the medical training will be introduced in the teaching field. The first one parallels what may be said about the medical profession. This will provide a period when, removed from the direction of the teacher training institution and out in the field with a supervisor who is actually engaged in giving musical education to the regular run of school children, the theories of the training institution can now be put

to test and the ability of the student teacher demonstrated as more and more responsibility is placed upon her. During this period, just as the medical interne receives his living so the musical interne will receive a modest salary sufficient to cover his actual expenses. The schools can well afford such an arrangement because the services of two or possibly three internes would just about take care of the duties performed by the usual assistant supervisor at about the same salary.

The second reason why we may expect this type of internship is that it will help solve one of our most pressing problems of today. Every placement official, either in the teacher training institution or in the commercial teachers agency, bemoans the difficulty of finding people who are qualified to fill the most important teaching and supervisory positions. Just as the large city newspapers frequently carry advertisements asking for men to fill important high administrative positions, so big city superintendents, normal school, teachers college and university presidents are seeking men and women who can take places which are vacated when important veterans retire through death or old age. Educational theories which have played havoc with the old conception of

transfer of training have also discredited the idea that one becomes qualified for a higher position by coming up successively through lower positions. Just as psychology maintains that we learn the technic of any operation, not by mastering operations which are preliminary to the given operation, but by working on that operation itself, so educational administrators are beginning more and more to maintain that one learns the technic of any given job by working on that particular job. In other words, the way to learn the job of teaching a high school class is not by starting teaching in a rural school, but by serving as apprentice in a high school; the way to learn to be a supervisor in a town of 200,000 is not by being successively a supervisor in towns of 10,000, 25,000, and 50,000 and so on until the large town is reached after ten or fifteen years of other experience, but by starting in immediately as apprentice or assistant to the supervisor in the large town and gradually taking on more and more responsibilities of that immediate position.

This type of procedure will require vision on the part of the superintendent and the school board; it will require patience and real teaching and administrative ability on the part of the supervisor who will be responsible for the development of his internes; and it will require vision on the part of the apprentice teacher; a long look ahead, a willingness to accept a small salary for a few years in order that he may have the large prizes at the end of that time. Moreover, the student must remember that he still is in the third stage of our testing program and that only when he has successfully passed through this final period we can actually guarantee that he will have the needed teaching and administrative ability.

The Most Significant Musical Development

(Continued from page 43)

this spirit by the quality of his leadership. He may be a severe taskmaster but he knows how to enthuse the students by setting before them an ideal and striving earnestly to attain it.

The selection of good music is an important consideration in attaining this ideal. The more worth playing the music is, the more it will inspire the performers.

The conductor does the bulk of his work in the rehearsal. Just what he accomplishes in the rehearsal hour determines largely what kind of a band he will have.

Good intonation is of foremost importance with any band. With my own band I used to begin rehearsals with slow scales played with long sustained notes. This sort of practice is beneficial for any band.

America will eventually lead the world in music, just as she does in commerce, enterprise and initiative. Why are we such a great nation for baseball? Because every red-blooded youngster goes out on the back lot and plays the game and gets familiar with it, during his youth. Then when he grows up he either becomes a fan or a professional ball player. Similarly in music. Anybody can learn to play an instrument and should. Not all will learn to play for the edification of others, nor should they. A comparative few will become professionals—the rest amateurs and listeners.

The bands of the future will be divided into two distinct camps. The first will consist of concert bands made up of professional players. Every large city will have its concert band just as many of them now have fine orchestras. They will play the best music of the masters as well as of contemporary composers.

These bands will be divided up into leagues just as are baseball teams. They will travel from city to city in the league and exchange concerts. There will be wholesome rivalry between these bands and from time to time contests between them.

The second camp will consist of amateur organizations. Every town should have its own band made up of its own townsfolk. If every town would realize what an asset a good band can be, what a stimulation to civic pride, what an advertisement of the town's attractions, the people would get behind the movement which is already a law in many states to provide a municipal band tax for the support of their own bands.

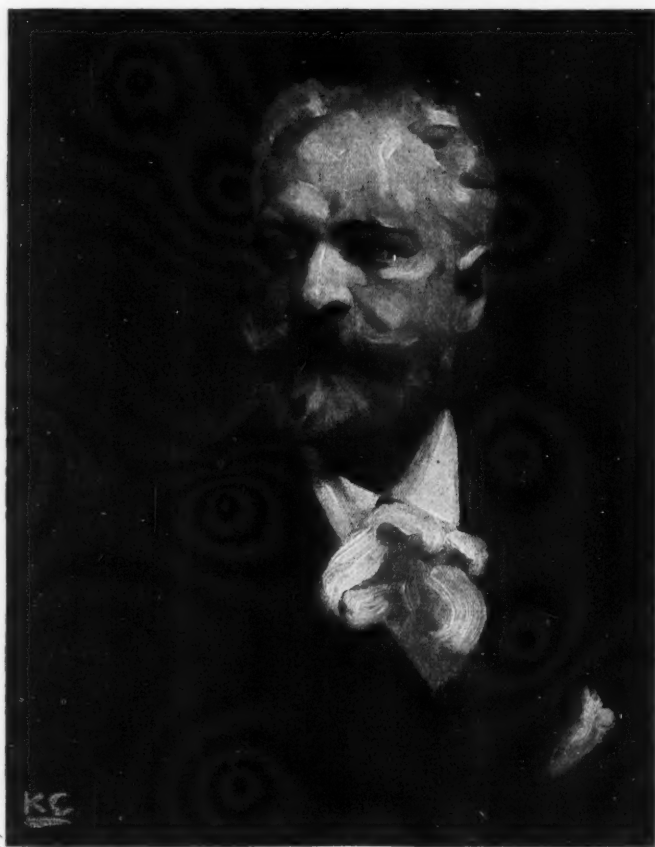
Rolla School Band Growing

The Rolla School Band of Rolla, North Dakota, located in the heart of the Turtle Mountains, was organized with less than a dozen members two years ago. This young band has now a membership of thirty-two with a well balanced instrumentation.

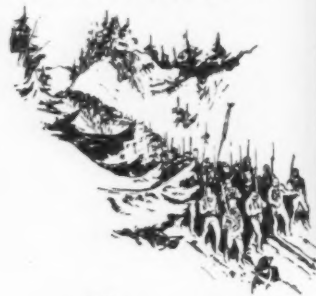
Both civic and school authorities are strongly supporting the organization and their attendance and progress has been such that they have been able to capture second honors in class B school bands in the last North Dakota state hands tournament.

The personnel of the band consists of eight girls and twenty-four boys ranging from the fourth grade to senior high school students. The band is under the direction of A. A. Guimont, formerly director of the Great Northern Railway Band at Minot, N. D.

IN THE FOOTSTEPS OF THE MASTERS



What
was the secret
of TSCHAIKOWSKI'S
orchestration?



BACK from hungry Moscow trudge the beaten French, herded by Cossacks, haunted by the pealing of liberated bells. . . On a Serbian hillside stands a little pear tree, watching the struggle of a human soul in the valley below. . . Along the Danube, Mother Russia interposes her shield between the Turk and his Slav victims. . .

Such is the history and drama of Tchaikowski, pictured (except for an added tuba) by the modest classic orchestra of Beethoven. His "gloomy eloquence" arises from the lower registers of the orchestra—and from exact knowledge of brass instrument possibilities.

Modern music calls on the brassy for the same virtuoso performance once exacted only from the strings.

For these newer demands, the House of York has developed its line to a point where York Instruments are gaining steadily increasing acceptance where the utmost is demanded . . . in America's greatest orchestras and bands.

Yet, with all the research and ingenuity that have made the line one of balanced perfection, York Band Instruments are no more costly than other "standard" makes.

For your work, a York meets every essential requirement—true intonation, pure tone, flexibility of execution and response. And it will take you as far as you can go toward the heights of musical artistry.

Why be satisfied with less—when perfection is so easily attainable?

A new Trombone by York

Now the House of York brings forth a new Trombone which, we confidently believe, is without a superior in America or Europe. Its brilliant musical qualities are supplemented by important manufacturing improvements, giving perfect freedom and intonation in every position including the seventh. Slides, under our new process, are hard as flint and smooth as glass. Refined methods have improved the balance and reduced the weight three ounces. It's a revelation to play this new instrument, which (with its rakish, compact case) sells for \$40 to \$50 less than other instruments of comparable excellence. You are invited to test and compare this marvelous Trombone under our regular 6-day free trial terms, without obligation. Write today for an early shipment!



**THE HOUSE OF
YORK**

YORK BAND INSTRUMENT CO.

Makers of GOOD BAND INSTRUMENTS Since 1882

Department 231-L

Grand Rapids, Mich.

The Cowboy Band of Simmons University

By Nelson A. Hutto

High school band activity is beginning to carry over into the music departments of our colleges and universities. At any rate the band has assumed stellar importance in at least one school of the country—Simmons University at Abilene, Texas.

Not only has a department of band music been added to the conservatory, but also the university band has been ambitious enough to extend its concert activities into Europe as well as in different parts of America.

Known as "The Cowboy Band," this organization, which made a European tour in the summer of 1930, was the initial, moving force which created the school of band music at Simmons. Begun as a noisemaker for football games, as many college bands are,

tion of Professor Dewey O. Wiley, conductor of the band. Since the Simmons conservatory was recognized last year by the National Association of Music Schools and voted in as a member of that body, the band department has gained a standing which enables its students to step into positions as band conductors and teachers.

Fundamental courses in theory are required of the student in order to assure sound foundation for the band work. Group drills and observations add to make the curriculum complete.

The wide travels taken by the band are an added inducement, of course, to college boys to join the ranks of the Cowboy Band, but in no wise constitute the most essential



COWBOY BAND OF SIMMONS UNIVERSITY
in front of Buckingham Palace, London, while on an eight weeks' tour of England.

it soon began to discover its artistic possibilities and during the past four years extended its activities into the field of the concert and vaudeville stage.

So much has been written about the Cowboy Band which savors of the sensational, that many people think of it as a group of noisy collegians with a good press agent.

This is not the case, however. For the most important feature of the band's work—and the least known—is the painstaking work which it has done to drill its members in more artistic ensemble.

Work in the school of band music—which every member must take in order to be eligible, enables the student to study the more advanced phases of band and orchestra playing and conducting while he is actually getting practical experience on the stage.

The work at Simmons is under the direc-

phase of its work. During the past six years the band has traveled about 250,000 miles into every part of Texas, into New Mexico, Oklahoma, Louisiana, Mississippi, Tennessee, Alabama, Georgia, South Carolina, North Carolina, Virginia, Maryland, District of Columbia (they were they official Texas musicians at Hoover's inauguration), Pennsylvania, New Jersey, New York, and other states. Their European tour took them into London, Birmingham, Manchester, Amsterdam, and Rotterdam. Another European tour for 1932 is now being planned by the management which will take them into the middle European countries.

Thus foreign travel, which is now considered a most desirable if not necessary part of the education of young people in our schools, promises to become a part of the opportunities offered in this college band.

Dr. Rebmann Attends Planning Committee of Chicago Exposition

As a member of the Music Planning Committee of the 1933 Exposition of Progress in Chicago, Dr. V. L. F. Rebmann, director of music for the Westchester County Recreation Commission, met with other music supervisors recently in Chicago to discuss plans for the coming exposition and outline a program. In addition to his duties in Westchester, services which include the recent county-wide survey of the Status of Music Education in the Public Schools of Westchester, Dr. Rebmann is president of the In-and-Out New York Music Supervisors' Club; president of the Eastern Music Camp Association; chairman of the National Orchestra Contest Committee, and serves on the staff of the Music Supervisors' Forum.

In the opinion of Dr. Rebmann, the importance which the Chicago Exposition of Progress is attaching to music and to music education should be of interest to teachers and patrons of music through the United States. If the plans tentatively discussed go into effect, an opportunity will be offered in the Lake City to show the progress of

music education in the schools, in such a way as to demonstrate the constructive and important contribution of music in the curricula of public and private schools. Events that might possibly be featured in such a demonstration are suggested by the type of junior music presented in Westchester, such as a large choral music festival, band and orchestral ensembles. National and international music bodies, such as high school orchestras, high school choral organizations, glee clubs, etc., might take part. It rests with the "Planning Committee," which meets in Chicago on October 10 to decide the specific character of the demonstration.

BRENAU COLLEGE CONSERVATORY GAINESVILLE, GA.

Affiliated with Brenaau College
Offering standard B.M. course and special courses on all instruments.
For catalogs and illustrated book, address
BRENAU, Box G, GAINESVILLE, GA.

YSAYE

ENESCO

THIBAUD

Play on HEL Violins

Price list with references on application

76 BOULEVARD DE LA LIBERTE

LILLE, FRANCE



AUTUMN NOTES

◆◆NOW—A TWO-MONTH CLUB FOR VIOLIN TEACHERS.

These are the first releases of the newly formed Two-A-Month Club for Violin Teachers. Each month two new, specially edited violin pieces will be released and sent to the members of the Club. Write for further information.

Little Lords and Ladies. Minuet. By Albert Parker 40

The Dancing Sailor Boys. Intermezzo. By Joyce Gilmore... 40

Easy pieces for violin using only open strings and the simplest notes in the first position. A teacher's part for violin is added below the pupil's part, enabling the pieces to be played as duets for two violins, solo violin and piano, or trio of two violins and piano. Other Two-A-Month pieces are now in preparation.

◆◆THE VAN HOESEN VIOLIN METHOD. By Karl D. Van Hoesen,

Instructor of Public School Music at the Eastman School of Music; Supervisor of Violin Classes, Rochester Public Schools. Consulting Editor—Sherman A. Clute, Director of Instrumental Music, Rochester Public Schools; Advisory Editor—Gustav Saenger.

Book III is now on the press! This will furnish the teacher with adequate material, both technical and musical, with which to aid the pupil in establishing a good playing knowledge of the first three positions. A thorough knowledge of the first two books is essential to the most successful accomplishment of the work in the new book. (Write for circular describing Books I and II). Price .75 each book.

◆◆TWO-A-MONTH PIECES FOR PIANO—with a real autumn tang.

The Harvest Moon. Rustic Dance. By Joseph Gahm..... 25

In the style of the "Laendler," but more spirited. Good for melodic playing in both hands, and for phrasing in groups of varying length.

The Jolly Jack-O-Lantern. Hallowe'en March. By Elna Sherman..... 25

Although in the minor mode, this little march is anything but doleful. Aside from its genuine musical value, it contains much technical material of interest.

◆◆CHARLES J. ROBERTS gives you a new March Song for Washington's

Birthdays.

Father of Liberty. Especially written for the Washington Bicentennial Celebration.

Unison Chorus..... .12 Band..... .75

◆◆ADOLF WEIDIG'S last piano pieces. These were published a week after his death.

Phyllis. A la minuet 35

Deep Waters. Song without words 35

In Joyous Mood. Scherzino 40

◆◆VERY NEW SONGS. You've heard these over the radio.

When the Work's All Done This Fall.

By David Guion. Low Voice. 75

O Bury Me Not on the Lone Prairie.

By David Guion. Low Voice. 50

Two of the latest songs of the great open spaces, imbued with the feeling of prairie and saddle.

Mississippi Lament. By William Wirges. Medium Voice... 50

A semi-popular type song, very melodious and descriptive in character.

CARL FISCHER, Inc.

For Canada—Radio Music Co., Ltd.
193 Yonge Street, Toronto

Cooper Square
New York



Buy From Your Local Music Dealer

BOSWORTH & CO.

Announce
ALBERT W. KETELBEY'S
Latest Masterpiece

THE VISION OF FŪJI-SAN

(Japanese Tone Picture)
FOR PIANO SOLO, BAND OR ORCHESTRA
From Your Local Dealer or

BOSWORTH & CO. 125 WEST 45TH STREET NEW YORK

JUST PUBLISHED

BEGINNER'S METHOD FOR THE VIOLIN

By PAUL CUFF, Price 75c

An unusual method that represents a great advance in violin teaching

WOHLFAHRT'S 38 SELECTED

STUDIES IN THE 3RD POSITION

From opus 45 and 74 books 2

A much needed work—PRICE 75c

H. S. GORDON, Inc.

33-35 E. 21st Street, New York

A NEW BOOK

IN THE ARFREDGAR SERIES

PRIMARY MUSIC C and D

As It Sounds—As It Sings—As It Looks

By ARTHUR EDGAR FRENCH

Will issue from the press

About October 1, 1931

Write for Price List and Free Booklet: English and Music in the Pedagogy of Music

The Arfiedgar Press

78 BEACH ST. REVERE, MASS.

Music in the Air

(Continued from page 45)

the Air is based on the idea of leading the pupils to realize that they actually are learning to play several pieces of pleasing music and that, as far as they have gone, they really know what they are doing and what it is all about.

To begin with, it was necessary to find a substitute for the personal teacher's demonstrations and illustrations of how the hands are placed and the fingers manipulated on the keyboard. The radio pupils could not see me, so I had pictures printed on each chart, showing the hands on the keyboard in the essential positions for that particular lesson. Each lesson was limited in its new requirements; the pictures supplied the visual demonstration of each successive new step.

Then it was essential to decide just what topics were to be treated in the limited course of instruction. Mere imitative playing was not enough if the pupils were to develop an ambition to go beyond the radio instruction. There must be systematic steps in the study of finger control, five-finger positions, rhythm, ear-training, relationships up and down the keyboard, reading notation, phrasing and expressive playing, and other fundamental steps in musicianship. This

seems like an ambitious program for a course of only six lessons of thirty minutes each. And so it is. But it must be understood that two further factors enter into the equation: 1. Each topic must be limited to the barest essentials of the aim and scope of the course. 2. The procedure must be reduced to the utmost simplicity and clarity.

As for the first of these factors, the extent to which each topic is developed will be explained in detail in the six weekly articles in the Musical Courier of which this is the first.

The procedure will also be given in considerable detail. It is based on the song approach and on creative activity. These terms have become familiar through their use in modern educational thought. My interpretation of them will be made clear in the successive articles describing the lessons of Music in the Air.

Each lesson will be found to conform to the following plan: 1. Introductory statement; 2. Review (of course, after the first lesson); 3. Presentation of new ideas; 4. Drill on the ideas; 5. Application to new material; 6. Assignment for home practice; 7. A brief recital of simple piano music; 8. Concluding statement. By following this

outline and carefully allotting the limited time at my disposal, the lesson moves ahead steadily but without haste or crowding. The pupil gains a clear picture of his own advancement. He knows what is expected of him and how to attain it.

All this must be done in language so clear and simple that anyone can understand it. There is no age limit to the enrollment. There are pupils from seven to seventy, and they are all equally eager to learn to play. Indeed, there is something pathetic in the way these thousands and thousands of people embrace this opportunity to find a way to release some of the pent-up urges for self-expression which are surging within them. Both their letters asking for the charts and the later ones telling of their joy in playing the simple little pieces of Music in the Air bear ample testimony to the need for just this opportunity which the National Broadcasting Company is opening up to them.

So much for what we are trying to do. Now as to the actual plan and procedure of Music in the Air. The Musical Courier makes this explanation of the course possible by printing for six successive weeks the chart and description of the broadcast of that week. And each week I shall give a brief outline of the radio lesson, pointing out the aims, procedure, and expected outcomes. At the beginning of this article

the first Music in the Air chart is shown, with the song, No. 1, Music Everywhere. This is the first lesson of the coming series of Music in the Air, and will be presented by the National Broadcasting Company over WJZ and associated stations on Tuesday afternoon, November 3, at 3:00 o'clock Eastern Standard Time. The other lessons will come on successive Tuesday afternoons at the same hour.

The first lesson assumes that the pupil has received a Music in the Air chart, and has followed the printed directions:

"Your radio should be adjusted and placed so that you can hear it clearly."

"Fold the sheet so that the Piano-Play for the day's broadcast can be before you on the music rack of your piano."

"Just back of the keyboard of your piano, in the space between the keys and the fall-board, place the keyboard diagram which should be cut from the bottom of this broadcast. Place the diagram so that the keys exactly match those of your piano. That will become your fingering guide."

"Sit erect, directly in front of the middle of the keyboard."

"The broadcasts will give you all further directions for Piano-Play."

The chief aim of the first broadcast is to give the satisfaction and encouragement which comes from actually playing a piece of music, however simple. The steps in the procedure are as follows:

1. Finger Drill. The fingers of right and left hands are numbered in accordance with the now generally accepted piano fingerings, i.e., the thumb is called the first finger and the other fingers are numbered accordingly.

2. Five-Finger Position, Key of C. By observing the picture of the hands on the keyboard, as given on the first page of the chart, the pupils are led to find and play the five-finger position for the right hand in the Key of C. Incidentally the pitch names of these keys are given.

3. Playing the Piece, Music Everywhere. (a) The selection is played while the pupils listen and follow the notes. (b) Attention is called to the fact that the first line consists of two similar motives, each constructed of the notes of the five-finger position. This is easy to play. (c) The second line involves repeated notes. After the pupils have discovered the melodic plan of the line, and see that they begin with the fourth finger, the actual performance is simple. (d) The entire piece is now played, with stress given to the thought that when the five-finger position is maintained it is not necessary to look at the hand while playing, but that concentrated attention can be given to the notes.

4. Practice Assignment. Emphasis is given to the importance of practicing between lessons. The assignment is: First, play and sing the piece we have learned at least two or three times every day. Second, play the same piece with the left hand. Do not try to play both hands together.

5. Piano Recital. Each demonstration includes a recital of "Some very beautiful music which is simple and not difficult to play." The suggestion is made that if the pupils continue their piano study they themselves may be able to play these charming pieces at some time not too far distant.

6. Conclusion. At the close of the demonstration I enumerate the accomplishments of the first lesson so as to give the pupils a clear picture of the ground they have covered. I aim also to encourage them to practice during the week and to make them wish to tune in to the lesson on the following Tuesday. The outcomes of the first lesson are expressed as follows: "First, we learned how to number the fingers of our right and left hands according to the way pianists name them. Second, we learned how to find the five-finger position for the Key of C with our right hand. Third, we learned how to study the picture of the hands on the chart and to place our own hands in the same five-finger position; how to refer to the keyboard diagram in finding the correct keys on our piano; and how to watch the notes of our music and get a general impression of their meaning as we play. Fourth, and best of all, we have learned to sing and play an interesting little piece of music in our first radio lesson."

This, then, is the story of the plan of Music in the Air, and an outline of the first broadcast. In the next issue of The Musical Courier I shall present the outline of the second broadcast.

Outstanding School Books for Young BANDS and ORCHESTRAS

Foundation to Band Playing

AN ELEMENTARY METHOD

For individual and class instruction consisting of 84 exercises and easy pieces in

Sixteen Progressive Lessons

Arranged to develop beginners quickly and thoroughly and evenly. Rudiments and a complete explanation of instruction with each part. Illustrations of correct playing position, diagram charts for the wood wind instruments, showing correct and practical fingering.

A Genuine Beginner's Hand Book (Studies, easy pieces and instructions) for 16 weeks' study. No lesson harder than the first if the preceding lesson has been learned thoroughly.

Band Teachers, Supervisors A fair musician, the help of "Foundation to Band Playing" can start and lead a boys' and girls' band (with orchestra parts) to success.

More than 300,000 Copies of this famous work has been sold. More than all other similar books combined within two years to band teachers and for school work.

A separate book for each instrument for individual study or ensemble playing.

Ensemble Playing:
 Eb Piccolo Bass Clarinet Bb Cornet—Trumpet Baritone B. C.
 Eb Clarinet Soprano Saxophone Alto Saxophone Eb Bass
 Eb Alto Saxophone Tenor Saxophone Eb Bass
 Bb Clarinet Baritone Saxophone Trombone Eb Bass
 Alto Clarinet Bassoon Baritone T. C. Violins

ORCHESTRA PARTS
 Violin Piano Acc. Piano Part\$1.00
 Viola Horn F. Flute C
 Cello Other Parts75
 String Bass

Advanced Lessons

FOR INDIVIDUAL OR CLASS STUDY

A series of books to follow F. O. Griffen's Famous "Foundation" series.

By F. O. Griffen

Advanced Lessons. Contains 90 exercises and selections in 16 progressive lessons for all band and orchestra instruments, and was published in response to innumerable requests from supervisors and band instructors who have had marvelous success with the Foundation to Band Playing and who wanted a book to follow this elementary series. Advanced Lessons follows the same plan of instruction which was so successfully used in the Foundation to Band Playing. The lessons are arranged in progressive order and in the last part of the book are enough compositions of suitable variety and grade for a good concert. They consist of waltzes, marches, serenades, madleys, overtures, etc. A really great instructive work for school use. Nothing like it ever published.

Advanced Lessons—Although only published a short time thousands of copies are now in use by thousands of band teachers and supervisors.

Like the "Foundation series," there is a separate book for each instrument for individual or ensemble playing.

Ensemble Playing:
 Solo Cornet (Conductor) Bb Soprano Saxophone
 1st Cornet Eb Alto Saxophone
 2nd Cornet Bb Tenor Saxophone
 3rd Cornet Eb Baritone Saxophone
 Eb Piccolo Eb Bass or Bass Saxophone
 Eb Clarinet Solo or 1st Bb Clarinet
 2nd Bb Clarinet
 3rd Bb Clarinet
 Eb Alto Clarinet
 Bb Bass Clarinet
 1st Violin String Bass 3rd Horn in F Cello
 2nd Violin 1st Horn in F 4th Horn in F Tenor Banjo
 Viola 2nd Horn in F Flute C Piano
 Piano Part\$1.00 Other Parts, each.....75c

A Very Beginners School Orchestra Book with Band Parts "Groundwork of Orchestral Training"

By Claude Rader

For Individual or Ensemble Study and Playing

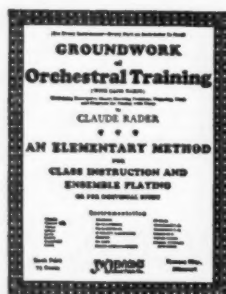
Every part so easy anyone with average intelligence can almost learn to play without the help of a teacher.

"Groundwork of Orchestral Training"

has been adopted by Supervisors and Orchestra Teachers for starting a young orchestra, because it is the simplest method and because students with its use progress more rapidly.

A fair musician, although he may not be familiar with all instruments, with the aid of the "Groundwork" series can train students individually and organize an orchestra and start it on the road to success.

FREE Sample Violin Part Write Us Today!



Partial List of Contents
 Starts with the rudiments of music. Dictionary of Musical terms. Study of different parts of instrument with illustrations. Different kinds of notes and rests with illustrations showing their relative value. Illustrations for holding instrument. How to bow and how to blow. Breath control. Illustrations with instruction for tuning. Many tuneful exercises, familiar melodies and original pieces of just the proper grade of difficulty to hold the interest of the student. Many charts and illustrations for making it easy for a student to understand his instrument. There are hundreds of other features that cannot be mentioned in this limited space. For your more complete understanding we will send FREE a first violin part.

Instrumentation
 Violin Clarinet Eb Alto Trombone B. C.
 Viola OBL Oboe Eb Bass Horns in F.
 Viola Bassoon Trombone T. C. Tenor Banjo
 Cello Eb Saxophone Drums, Tympani and Bells
 Bass Bb Saxophone C Melody Saxophone
 Flute Cornet Piano Acc.

Price, per part \$0.75 Piano Acct. \$1.00

POPULAR BAND BOOKS

Jenkins' Beginners Band Book and Instructor

The most valuable book for teachers of young bands ever published. Contains scales for brass instruments, bass and treble clef, instructions for tuning instruments, hints to the drummer, the elements of music explaining the value of notes, sharps, flats, etc., exercises in unison, exercises harmonized (these exercises having special notations for each individual player). Also twelve compositions equally effective for either large or small band. Price, 25c per part.

Jenkins' Advanced Band Book
 An extremely interesting and very valuable band book containing 23 Waltzes, Marches, Overtures, Medley Overtures, Operatic Selections, Serenades, Funeral Marches, Sacred Selections, etc., by such prominent writers as H. O. Wheeler, E. W. Berry, Chas. L. Johnson, Chas. R. Stickney, W. S. Ripley and C. E. Wheeler. The compositions are well within range of the amateur player yet interesting to the advanced player. Price, 25c per part.

Jenkins' Monitor Band Book of Marches

SCHOOL BANDS—STREET BANDS—CONCERT BANDS

Each composition is typical of Rosenkrans' wonderful understanding of the

BAND MAN'S requirements. His arrangements are always made for the enjoyment of the performer, whether amateur or professional. Above are published with all band parts. Price, 25c per part.

POPULAR ORCHESTRA BOOKS

Just what "Jenkins' Beginner's Band Book" is to the instructor of the young band just as valuable and as essential is the famous "Jenkins' Beginner's Orchestra Book." In addition there are many effective and beautifully arranged well-known hymns, national melodies, etc. Piano part, \$1.00. Other parts, 50c ea.

Jenkins' Advanced Orchestra Book
 A remarkable collection of waltzes, marches, overtures, medley overtures, operatic selections, sacred selections, etc., by such celebrated writers as H. O. Wheeler, E. W. Berry, Chas. L. Johnson, Chas. R. Stickney and others. The arrangements are such that they can be played with good effect for violin or mandolin and piano, violin or two mandolins and piano; violin, cornet and piano; violin, clarinet, cornet and piano, to which any other instrument or instruments may be added.

Above Orchestra books are published for all orchestra instruments with piano accompaniment. Price per part, 50c; piano, \$1.00.

JENKINS MUSIC CO. Publishers Kansas City, Mo.

Free Sample first violin and cornet parts mailed upon request

Kaplan Strings Now Cellophane Wrapped

An announcement that should be of interest to stringed instrument players is the fact that Toneract and Red-O-Ray Strings are now supplied in a new cellophane packing. The Kaplan Musical String Co. also state that these strings are sold to the trade in straight lengths and are put up by the dozen in a cellophane tube which protects the strings against weather conditions and keeps them clean and attractive. The strings can be demonstrated and selected quickly, saving musicians time in making purchases.

National Conference Silver Anniversary for Cleveland

The Music Supervisors National Conference will celebrate its twenty-fifth anniversary in Cleveland, April 3-8, 1932, in a six-day festival and convention.

The Municipal Auditorium where the convention will be held, is one of the most completely equipped buildings of its kind in the world, and is within a few minutes walking distance of the downtown hotels. The main auditorium, the beautiful music hall and several smaller halls will provide ample accommodations for all general and sectional meetings. Exhibits will be placed in the great exhibition hall one floor below the main auditorium and music hall. Elsewhere in the building will be the rehearsal rooms and libraries of the National High School Orchestra and National High School Chorus.

Tentative plans only are available at this time.

General Sessions: Every effort will be made to maintain the high standard of programs established by previous administrations. The very best of talent in the musical and educational fields will be sought; speakers will be allotted time on the basis of the practical value of their contributions to the Conference.

Sectional Meetings: A liberal share of the program will be devoted to these specialized meetings, all of which will be held in the auditorium building.

Band Demonstration: A general session will be devoted to band work. The main auditorium will be utilized for this event, which, although primarily planned for its musical and educational value, will provide one of the spectacles of the week.

National High School Orchestra and National High School Chorus: Plan of organization, names of conductors and full information will be supplied following completion of arrangements at the meeting of the Executive Committee.

Cleveland Symphony Orchestra: Through the courtesy of the management and Conductor Sokoloff, a complimentary concert will be tendered to Conference members in Severance Hall.

Informal Dinner and Play Night: The event will take place in the auditorium and it will be one of the Silver Anniversary features.

Banquets of the Sectional Conferences: An entire evening will be set aside for the banquets and business sessions of the Sectional Conferences. Plans for the evening are in the hands of the Sectional Conference Presidents and their respective official boards.

Lobby Sings: This feature will be stressed.

The railroads in the United States and Canada have granted the customary fare at one-half rate. Certificates entitling members to purchase round trip tickets at the reduced rate will be forwarded to all members whose dues are paid for 1932. A transportation chairman will be named from each Sectional Conference, with whom C. E. Lutton, National transportation chairman, will cooperate in arranging for special cars, special trains and other "On to Cleveland" parties.

Has Your Band a Scrap Book?

Every school band should keep a scrap book of its activities.

James C. Harper, director of the Lenoir Band, Lenoir, N. C., explains this idea in a letter addressed to Charles J. Roberts editor of Carl Fischer's Band and Orchestra publications. The letter reads, in part:

"Our band is compiling a scrap book which contains all the programs we have given, newspaper clippings and magazine articles about our history, work and public appearances, photographs of the band as a whole and the subordinate groups, and letters from our friends commending the work they have seen and heard from us or sending their good wishes for our success."

The idea of thus preserving the history of the school's musical organization deserves emulation. Such a plan is bound to stimulate every member of a school band to do his utmost in practice and performance.

Yonkers (N. Y.) School Festival a Success

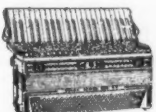
Hubertine Wilke, chairman of the music committee of the Yonkers Community Service Commission, sponsored a city-wide music festival at the Hawthorne Junior High School, Yonkers, on October 15. Acting Mayor John S. Davis congratulated the singers and the local press noted that "every type of music lover was represented in the chorus. Elderly men and women, young girls and men were in the ensemble."

In her remarks to the vast audience, Miss Wilke pointed out that the festival was the result of many years of planning, and she received the thanks of the city from the Mayor's representative.

A VOLGA

LIKE THE BEST OF VIOLINS IS STRICTLY HAND MADE

THE
V
O
L
G
A



THE
V
O
L
G
A

IF YOU ARE TO SUCCEED
IT'S AN ACCORDION TODAY AND A
VOLGA

WILL DO WONDERS FOR YOU.
ALL THE LATEST DEVICES AND
IMPROVEMENTS WILL HELP YOU
REACH YOUR GOAL QUICKLY.

Class—Quality—Refinement.

The Volga is built to maintain a reputation. Catalog is yours for the asking.

VOLGA ACCORDION MFG. CO., Inc.
80 AVE. "A", NEW YORK

NOSEK VIOLINS

Nosek Violins are the personal work of the greatest living master and no assistant or apprentice is considered skillful enough to take part in their construction. Nosek masterpieces possess a wonderful tone, they are the violins of the present and of the future for they are the finest ever made.

Send for literature and prices

Joseph Blecha, Clarkson, Neb.

Buy From Your Local Dealer

ARTISTS' CHOICE CHIRON PROVEN QUALITY



Players aspiring to real brilliancy USE!

VIBRATOR REEDS

"The soul of the Sax and Clarinet"

Ask Your Local Dealer

H. CHIRON CO., Inc.
233 West 42nd St., New York City

MUSICIANS WANTED
TO GET OUR NEW CATALOG,
LISTING THE LATEST ORCHESTRA
AND BAND MUSIC, SOLOS,
INSTRUCTORS, ETC. BANNERS—
MUSIC COVERS — BOXES MADE
TO ORDER WITH ANY WORDING
ORCHESTRA MUSIC SUPPLY CO.
1658 BROADWAY NEW YORK

HALF PRICE

on your first order, to introduce our large catalog of songs, sacred songs, ballads and piano teaching material. Write for thematic catalog.

SAUNDERS PUBLICATIONS
Dept. O 5617 Hollywood Blvd.
Hollywood, Calif.

BRIEGEL'S BAND BULLETIN

LISTING LATEST BAND PUBLICATIONS
SEND FOR FREE BULLETIN
GEORGE F. BRIEGEL, Inc.
1674 BROADWAY NEW YORK

THE SCIENCE OF VOICE
by Douglas Stanley, A.C.G.I., M.S.
Fellow of the Acoustical Soc. of America

For the Singer For the Speaker
Price \$3.00

The first and only seriously scientific book on vocal technique. "The Science of Voice" is revolutionizing the teaching of voice all over the world. Mr. Stanley's work has been recognized by The Franklin Institute, the Engineering Societies, and the Bell Telephone Laboratories, with which institution he is now associated.

In response to urgent demands Normal classes are being organized. Write for particulars to

CARL FISCHER, INC. COOPER SQUARE NEW YORK

University Extension Conservatory CHICAGO

THE WORLD'S LARGEST CONSERVATORY OF MUSIC

MEMBER OF



1903

1931

Extension Courses by noted teachers, leading to Diplomas, Certificates, and Degrees—Awarded by the Authority of the State of Illinois.

Instruction for the Beginner, Ambitious Amateur and the Professional Musician. You can prepare yourself for a better position by studying at your convenience by the Extension Method.

A DISTINGUISHED FACULTY OF ARTIST TEACHERS

No Entrance requirements except for Certificate and Degree Courses. Credits earned by using your spare time for advancement.

HIGHEST STANDARDS OF MUSIC INSTRUCTION

We offer courses in NORMAL PIANO, HARMONY, HISTORY OF MUSIC, ADVANCED COMPOSITION (credited towards the Bachelor's Degree), PIANO, VOICE, PUBLIC SCHOOL MUSIC, EAR TRAINING AND SIGHT SINGING, VIOLIN, CORNET, MANDOLIN, GUITAR, BANJO, REED ORGAN, TRUMPET, CLARINET, PIANO ACCORDION and SAXOPHONE.

Catalog and sample lessons sent on approval.

Address REGISTRAR, Dept. 28, 701 E. 41st St., Chicago



WM. S. HAYNES CO.

makers of high grade BOEHM
FLUTES and PICCOLOS, used by
leading artists in Symphony and
Opera Orchestras.

New catalog sent upon request

WM. S. HAYNES CO.—108 MASS. AVE.—BOSTON—MASS.

SONGS OF UNDOUBTED VALUE

ARISE, O SUN	2 Keys	by M. C. Day .....	.50
FOUR DUCKS ON A POND	2 "	A. A. Needham .....	.40
I KNOW A BANK	3 "	M. Shaw .....	.60
MUSETTE	2 "	N. O'Neill .....	.60
THE LOVE PIPES OF JUNE	2 "	M. C. Day .....	.50
A VISIT FROM THE MOON	1 "	T. F. Dunhill .....	.60
THE WAYSIDE CROSS	3 "	E. Sharpe .....	.50

Thematics of Selected Songs by composers: Mallinson, Cleaver, O'Neill, Shaw, Kemp, Sharpe, Day, Humphreys, Price, Howell, Murdoch, Arundale, Baxter, Moss, etc., will be sent upon request.

New York

EDWARD SCHUBERTH & CO., INC., 11 East 22nd St.

To Voice Teachers

If you are a qualified voice teacher we will show you how to substantially increase your income. Many teachers have increased their earnings

\$25.00 to \$35.00 per week

Write for "on approval" copy of the Voco Study Plan and Manual and for suggestions on organizing a

SENIOR VOCO STUDY CLUB FOR ADULTS

JUNIOR VOCO STUDY CLUB FOR CHILDREN

Address—GAMBLE HINGED MUSIC CO., Dept. V.

228 S. Wabash Ave., Chicago, Ill.

Publishers of the VOCO STUDY PLAN
By CHARLES NORMAN GRANVILLE, Mus. Doc.

The Ideal Plan for Voice Class Training

A Group of Concert Songs

Songs that are decidedly unordinary

CYRIL SCOTT—FROM AFAR	2 keys
PETER WARLOCK—THE PASSIONATE SHEPHERD	2 "
MURIEL HERBERT—LAKE ISLE OF INNISFREE	2 "
HUBERT BROWN—AT PARTING	2 "
THOMAS DUNHILL—CLOTHS OF HEAVEN	2 "
W. A. AIKIN—SONNET XVIII	2 "
GUSTAV HOLST—HEART WORSHIPS	2 "

Galaxy Music Corp., 2 E. 46th St., New York, N. Y.

WILLIAM
DRUMMOND

FIFE

TEACHER OF
JOANNE DENAULT

—VOCAL STUDIOS—

7 WEST 86th STREET

NEW YORK

(Telephone SCHuyler 4-1286)



EDWARD E. TREUMANN

Concert Pianist,
Artist-Teacher

An Exceptional Master Teacher for Serious Students

Highly Recommended by EMIL VON SAUER and JOSEF HOFMANN

Detail Work for Concert Pianists and Repertoire (a Specialty). A Splendid Opportunity to Brush Up Your Programs and Add Substantially to Your Repertoire. Artist Diplomas and Teachers' Certificates Granted. Success Assured.

Studios: 7 W. 86th ST., NEW YORK

Phone SCHuyler 4-2753 and 1555

SUSAN S.
BOICE

Singing

Steinway Hall, 113 W. 57th Street
New York

Studio 717 Tel. CRele 7-0187

EDWIN

JOHNSON

Extension of Range of Voice

403 Hancock St. 149 East 61st St.
BROOKLYN, N. Y. N. Y. CITY
DEcatur 2-6842 REgent 4-7057

LOLITA CABRERA
GAINSBORG

Composer—Pianist—Instructor
STUDIO

49 E. 9th Street New York City
Phone STuyvesant 9-3906

PITTSBURGH MUSICAL INSTITUTE, INC.

Elementary and advanced courses—Degrees conferred by the University of Pittsburgh. Member National Association of Schools of Music. Address 131 Bellefield Avenue, Pittsburgh, Pa.

CHEV. F. F. CORRADETTI

VOICE CULTURE

25 years' experience. Leading Baritone in Grand Opera. Italian Bel Canto Method, endorsed by Caruso, Polesco, Moriconi, Bori, Amato, Stracchi, Sodero, etc.

150 W. 78th St. Tel. TRaf. 7-9010
NEW YORK 8Ueq. 7-8714



MME. IRMA

SWIFT

Coloratura Soprano

TEACHER OF VOICE

Studio: 166 WEST 72nd ST.,
N. Y. C. Tel. TRaf. 7-8939

EMERSON

CONZELMAN

TENOR

Address Secy.: 37 W. 56th St., N. Y.

HELEN REYNOLDS

Mezzo Soprano

Management

STANDARD BOOKING OFFICE
101 West 58th Street, New York

ANTONIO LORA

Concert Pianist and Teacher

Assistant to Rubin Goldmark,
HARMONY AND COMPOSITION

Studio: 246 W. 73d St., New York
Phone TRafalgar 7-2970

ALFRED E. FRECKELTON

Teacher of Piano

No. 817 STEINWAY HALL
113 West 57th St. New York
Private and Group Instruction
Interesting booklet upon request

WOELBER SCHOOL OF VIOLIN PLAYING

Based on the Theory of Goby Eberhardt

FRANK WOELBER, Director

Founder and Director of the
Brooklyn Chamber Music Society
Send for Circular
26 Perry St. (Greenwich Village) New York
784 Quincy Street, Brooklyn, N. Y.

Eastern Music Camp Closes First Season

The Eastern Music Camp on Lake Messalonskee, Sidney, Maine, closed a successful first year of existence despite the depression and made a definite place for itself in the East. Its object is in line with the nation-wide movement for developing musicianship and love of good music in the youth of the country. The advancement made by the students during the eight weeks they were in camp this summer and the enthusiasm shown by them are proof that there is a definite need for this work.

A wide variety of music and recreational activities were afforded. The study course offered class and private instruction in voice, piano and all the instruments of a symphony orchestra and military band. Included also were daily rehearsals and bi-weekly concerts before audiences of from one to four thousand people, playing works of the masters. Another interesting part of the program was the thirty odd groups of chamber music, one hour of the daily schedule being devoted to music of that type. Many works were studied and read at sight though not performed in concert. Classes in harmony, solfeggio, music-literature and history, instrumentation, theory and conducting rounded out a study schedule filling all requirements for a comprehensive music course.

During the summer eleven public concerts were given in the bowl and twelve informal musicales including solos and chamber music by students and faculty. One of the most delightful public concerts of the season was given by the faculty playing in small ensembles and the little symphony orchestra of faculty members and a few selected students. The interest and devotion of the faculty to the students in their quest for the best in music was remarkable, many hours of patient teaching and study outside of the regular schedule being shared much to the delight of both student and instructor.

The public concerts featured largely symphonic works in original form. Bach, Beethoven, Haydn, Schubert, Wagner and Moz-

a week were given over to water sports when spirited intra-camp contests were held by the boys and the girls. Wednesday and Saturday afternoons were free for the boys and girls to leave the campus under proper supervision.

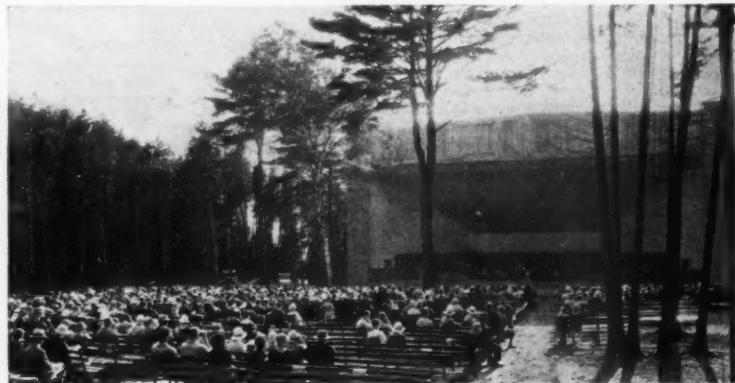
Sunday mornings a large proportion of the camp attended church services in neighboring towns. In the afternoon brief religious services were held in the charming rustic chapel on a pine covered knoll overlooking the lake, with a guest speaker in attendance. The evenings were whiled away with a camp sing either in the chapel or in the lounge room before the open fire in a huge stone fireplace.

The Eastern Music Camp is located on the shore of one of the many beautiful lakes in Maine, Lake Messalonskee. It is one hundred and eighty-six acres in extent with open fields, wooded areas and a half mile shore front including bathing beach.

The main interest of the visitor centers about the Bowl. The stage is 54 feet high and 117 feet wide. The proscenium arch is built of cedar seal with an opening of 38 by 101 feet and easily seats 300 musicians. The flood lighting is so arranged that no shadows are cast, making it ideal for evening concerts. The stage is situated in a natural amphitheater surrounded by stately pines and silvery birches with the glistening waters of Lake Messalonskee at its back. On a moonlit night it is like fairyland. The acoustical quality of the outdoor auditorium is perfect, even the lightest pianissimo strains can be heard to its outer confines.

Francis Findley, director of the camp, has charge of the entire musical program. Mr. Findley is at the head of the Public School Music Department of the New England Conservatory of Music.

Lee M. Lockhart, conductor of instrumental music at Pittsburgh, Pa., is conductor of the camp band. The vocal music was under the direction of Walter H. Butterfield, director of music at Providence,



THE NEWLY ERECTED BOWL AT EASTERN MUSIC CAMP DURING AN AFTERNOON CONCERT.

The proscenium arch is built of cedar with an opening of 38 x 101 feet and easily seats 300 musicians

art were prominent among the composers represented.

Perhaps the banner day of the year was the Saturday afternoon concert, when Dr. Walter Damrosch, honorary president of the Eastern Music Camp Association, conducted Beethoven's Egmont overture, afterward praising the work of the students, the faculty and the state for what he called "A miracle in the woods of Maine."

Dr. Howard Hanson, an American composer, born in Wahoo, Neb., of Swedish parentage and now director of the Eastman School of Music of the University of Rochester, conducted the orchestra in his "Nordic" symphony, which definitely reflected the early influence of his heredity and environment.

At one of the Sunday afternoon concerts Paul White conducted his own composition "The Voyage of the Mayflower." The inspiration for this stirring orchestral piece came from a diary written by one of his ancestors.

Among other pleasurable occasions was the public concert when Dr. Victor L. F. Rohmann, president of the Eastern Music Camp Association, conducted Mendelssohn's "Overture to the Hebrides"; when Dr. Wallace Goodrich, director of the New England Conservatory of Music, conducted Weber's "Overture to Oberon"; when Rulon Robison and Ada Holding Miller were guest soloists and when Walter Smith, noted trumpet soloist, played with the band.

The recreational program, also, played a great part in the camp life and met the physical requirements of youth to offset the more studious application to music. Two nights each week were devoted to some sort of a camp program such as a camp fire, hikes, and various activities suited to the evening hour. Then there were tennis, swimming, boating and canoeing, volley ball, ping pong and other games. Two afternoons

R. I. Harry E. Whittemore, director of music at Somerville, Mass., was the dean.

The following instructors completed the faculty list: violin, Paul White, Eastman School of Music, Rochester, N. Y.; Clarence Knudson, Boston Symphony Orchestra; John D. Murray, Boston Symphony Orchestra; viola, John D. Murray, Boston Symphony Orchestra; cello, Esther Pierce, Horner-Kansas City Conservatory of Music, Kansas City, Mo.; contrabass, Stanley G. Hassell, New England Conservatory of Music; flute, Chester A. Barclay, Newark Civic Symphony Orchestra; oboe, Carlos W. Mullonix, Barrere Little Symphony Orchestra, New York City; clarinet, G. J. Bortolami, Peoples Symphony Orchestra, Boston; bassoon, Herbert Coleman, National Symphony Society, New York City; horn, Bertram Haigh, Seattle Symphony Orchestra; trumpet, Bower W. Murphy, New England Conservatory of Music; percussion, Simon Sternberg, Boston Symphony Orchestra; harp, Van Veatchon Rogers, Providence, R. I.; piano, Zilpha Etta Butterfield, Portland, Me.; Gladys V. Kelley, music department, Public Schools, Providence, R. I.; voice, Walter H. Butterfield, director of music, public schools, Providence, R. I.; solfeggio, Bertram Haigh, Seattle Symphony Orchestra; Carlos W. Mullonix, Barrere Little Symphony; harmony, Laura Zeigler, music department, Pittsburgh, Pa.; music history and literature, Stanlie MacCormack, supervisor of music, public schools, Malverne, N. Y.; conducting, Paul White, assistant conductor, Rochester Civic Symphony Orchestra; instrumentation, Leo M. Lockhart, special supervisor of instrumental music, Pittsburgh, Pa.

One hundred and seventeen students were enrolled at the camp this summer, representing ten states and fifty-nine cities and towns. The average age of these boys and girls was sixteen.

The Pipe-Organ in the Public School

By Mary Caecilia Doran

Music Department, Theodore Roosevelt High School, New York City

A daily audience of 1,000 students listened attentively and with appreciation to selected programs of music on the new pipe organ in the auditorium of Theodore Roosevelt High School, New York, last spring without compulsion or loss of time from school studies.

The programs continued for three months. With a school population of 8,100, we estimated that each student heard an average of ten programs, a potential aggregate audience of 80,000.

When the installation of the organ was completed—the first of seven Eskey reproducing pipe organs installed in New York City high schools under the supervision of Dr. George H. Gartlan, director of music—the interest of the students indicated that music appreciation in its broadest sense, that is, familiarity with and a taste for good music, could be advanced through the use of the new instrument.

William R. Hayward, the principal, has long cherished the idea that a presentation of good music in an attractive form, offered and accepted, voluntarily, would produce a response from pupils, which would carry on into their home and community life. Mr. Hayward and the members of the music department feel that their expectations have been realized.

With the largest high school population under one roof in the country, Theodore Roosevelt High School finds it impossible to reserve its large assembly auditorium—where the organ is installed—for purely extra-curricula activities. Throughout the morning and afternoon sessions, the auditorium is used as a study hall, where all students are required to report when not in recitation classes or otherwise engaged. Study periods are programmed as are recitation periods, and there are in the neighborhood of 500 students under the supervision of teachers in each of the twelve daily study hall periods.

As the organist member of the faculty, I selected and played programs of five or more numbers for two study periods each day; together with an afternoon organ recital each week for parents, teachers, and pupils who stay after school for that purpose. In all, about 500 different selections were played, many of them a second time. The programs were announced in advance, and published in the school paper. The programs for the public afternoon recitals were published each week in three New York papers.

The art department of the school prepared posters about two feet square, giving the name of each selection and its composer, and these were placed on an easel on the stage as each composition was played, thus enabling the students to familiarize themselves with the names as well as with the music. Very often a teacher in a recitation room, overhearing the strains of the organ, would send down to learn the name of the selection, and to ask that it be played again.

Intellectual curiosity was frequently manifested by the pupils passing to and from the study hall, and it was a common sight to see numbers of them grouped around the console, asking all kinds of questions about the organ and the music played.

Planning of the programs was purely experimental. On each program I used at least one piece of pure organ music, and a selection with which I felt the pupils would be familiar, such as Schubert's Serenade, or the Pilgrims' Chorus from Tannhauser, and I endeavored to contrast numbers, in tempo, in style, and in displaying the organ stops. Sometimes I used an entire program by one composer.

A typical program follows:

Prelude and Fugue in E Minor.....Bach
To A Wild Rose.....MacDowell
Morning, Peer Gynt Suite.....Grieg

Gavotte.....Marti
Marche Solenne.....Gounod

Shortly after the series of study hall programs started, I announced that requests for special numbers would be considered, and supplied a box into which names of selections and composers requested could be dropped. In each case, the name of the student was required in order that the number could be played during his or her study period.

The requests were so numerous and so well selected that I decided to put on an entire week of request programs, fifteen different programs of five selections each.

While there had been no restriction or limitation as to the character of the selection to be requested, less than one per cent of the requests were for jazz or so-called popular airs. I was surprised at the number of requests received for Bach selections, as I had expected few, if any, of these.

At least fifty per cent of the selections requested had been included in previous study period programs, indicating clearly how generally the programs had been absorbed and appreciated.

Here is a typical request program:

Marche Militaire.....Schubert
Kammermusik Overture.....Rubinstein
Lustspiel Overture.....Keler-Bela
Ave Maria.....Bach-Gounod
Toccata in D Minor.....Bach

In addition to the study period recitals, six music assemblies were held, in the course of which the entire school population was covered. At these assemblies, choral, orchestral and organ music were combined. Mr. Hayward gave a short talk on music appreciation, and I followed with an explanation of the visual instruction stop lights used for the first time on our instrument, and played various selections to illustrate the individual solo stops and full organ.

Organ numbers were on the programs for several evening functions held in the school, and the organ was used with the orchestra in accompanying the Glee Club's rendition of Faust in concert form.

Correct Use of Charts for Best Results in Piano Class Teaching

(Continued from page 44)

rotation to the piano for actual contact with the keys.)

Every hand is individual. Each must make its own adjustment on real keys. The only technical movements of value that can be used at the table or desk—and these preferably without charts—are motions indicating direction, to right or left, which we call the lateral element in technic; spacing, or the opening and closing of the hand-fan in adjustment to various intervals; the rotation of the forearm in bringing the hand from its normal to its piano attitude, and the clinging of the finger tip, when it supports the weight of the hand and arm. This last action involves energy and should only be used in the class by a teacher who is absolutely sure of tone production by means of the piano key.

THE DUMB KEYBOARD

This device may be utilized in the piano class to accustom the hand to the feel of real keys. Aside from that it has no value since it divorces key depression from the production of tone. My personal preference is to accustom the hand to key depression at the real piano, no matter how large the class or the length of time this step consumes. It is time well spent, as tone production helps the child to govern his use of the keys. A public school piano class is, today, the piano teacher's greatest responsibility.

bility. The class is in session but one hour a week. That hour must be used to the utmost, with elimination of all non-essential and time wasting procedure. We must get down to direct teaching. If you have seen indirect and inefficient class piano teaching, there was a reason in each instance. The prevalent reason is, of course, inadequate training on the part of the teacher. You may, however, have happened in at a time when some antiquated stunt or drill was being given by the teacher who considered this permissible as a diversion for the children or relaxation for herself. The well trained and experienced teacher holds the interest of the children without these non-essentials. Her class motivates itself in delightful activities that are directly related to the music being studied. Such procedure is educationally sound, provides a happy experience for class and teacher, and is the very highest type of music teaching being done today.

The ideal piano class works as a social group, not as a military squad. Interchange of actual music experience is the prime factor of the work. No member of the class is given overtime attention, and no one is cheated of real keyboard experience.

The many phases of teaching employed and the many musical subjects investigated in the class demand of the teacher a very high type of training added to a good musical and educational background.

Atlantic City to Hear Jersey All-State Orchestra

The Department of Music of the New Jersey State Teachers' Association, meeting in Atlantic City, November 27-30 will present the All-State High School Symphony

Orchestra in a concert on Sunday afternoon, November 29, in the Auditorium.

The personnel of the Orchestra consists of two hundred and forty selected players from the various schools of the State.

The following program will be given: Overture, Sakuntala (Goldmark), Liebestraum (Liszt), conductor, Ben Levy, of Bayonne; Southern Rhapsody (Hosmer), Air for the G String (Bach), conductor, Clifford Demarest, of Tenafly; Waltz, The Sleeping Beauty (Tchaikowsky), Finale from Fourth Symphony (Tchaikowsky), conductor, Arthur H. Brandenburg, of Elizabeth.

Hastings, Neb., Sponsors Symphony Orchestra as Civic Enterprise

Hastings College Symphony Orchestra at Hastings, Nebraska, a city of less than 16,000 population, is both a college and community enterprise.

While its direction is in the hands of Frank Noyes of the Hastings College Conservatory, many of the orchestra members are business and professional folk.

Credit for development of community interest in symphony music in a city of this size is given the conductor. The first concerts were presented with an admission charge of ten cents. They were advertised widely and the organization has attained state-wide recognition as the Dime Symphony. From the first, concerts in the municipal auditorium have attracted audiences of two and three thousand.

After the first two years the charge was raised to twenty-five cents. This has in no way affected attendance at concerts and has permitted the buying of new instruments.

Department of Musical Information

To assist music-lovers, singers, teachers, composers and supervisors in securing the best information on musical subjects, musical instruments, music supplies and sheet music and to offer suggestions on problems which may arise in their daily work. A special service rendered by this department is to supply catalogs and printed matter, *absolutely free*, on the following subjects. Be sure to indicate whether you refer to instruments or music:

SHEET MUSIC

VOCAL..... CANTATAS..... OPERETTAS..... OCTAVO.....
BAND..... ORCHESTRA.....

MUSIC	INSTRUMENT	MUSIC	INSTRUMENT
PIANO	ORGAN	.....
VIOLIN	HARP	.....
VIOLA	FLUTE	.....
CELLO	PICCOLO	.....
BASS	CLARINET	.....
BANJO	SAXOPHONE	.....
GUITAR	OBOE	.....
UKULELE	BASSOON	.....
DRUM CORPS	CORNET	.....
BUGLES	TRUMPET	.....
DRUMS	TROMBONE	.....
XYLOPHONE	TUBA	.....
PIANO ACCORDION	FRENCH HORN	.....

Are You Interested in

ORGANIZING A BAND.....ORCHESTRA (School).....(Dance).....
GLEE CLUB.....BAND (School).....(Concert).....
*REEDS..... PITCH PIPES..... *ROSIN.....
BATONS..... MUSIC STANDS..... *STRINGS.....
THEORY..... MOUTHPIECES..... PHONOGRAPH.....
HARMONY..... REPAIRS..... RADIO.....
BAND AND ORCHESTRA FOLIOS

MUSIC

*MAIL ORDER COURSE OF INSTRUCTION IN.....
*Indicate Instrument

Department of Musical Information

MUSICAL COURIER, 113 West 57th St., New York

Without any charge or obligation on my part you may send me information, catalogs or literature concerning the items mentioned above.

Name..... City.....

Address..... State.....

Music Supervisor ☐.....

Music Teacher ☐..... School.....

Remarks.....

ROBERT TELLER SONS & DORNER

LITHOGRAPHERS
MUSIC ENGRAVERS
AND PRINTERS

MUSIC TITLES
BY ANY PROCESSES

Send Manuscript and Description of Title and we will return same with estimate

311 W. 43rd St.

NEW YORK CITY

New York Concerts

(Continued from page 23)

ment of Alban Berg, so much in the public eye at present.

The "new" Schubert dances are pretty, but shed no new light on that master's gifts. Mme. Monath's playing is crisp, balanced, intelligent, and decisive. She has fluent technique and a tone of good quality, more full than sensuous. Emotionally she cannot be said to overpoetize. The Berg pages were done with especial effect. The Bach playing while rippling had a trifle of restlessness. In the mammoth Brahms opus the recitalist emphasized best its espical rather than its romantic atmosphere.

The Monath performances found marked approval with the audience, as did the pianist's attractive personality and straightforward manner of presenting her material.

OCTOBER 25

National Chamber Orchestra

This newly formed small orchestra created by Rudolph Ganz had its debut concert at Town Hall on Sunday afternoon. Mr. Ganz was the conductor of a program which beside the La Reine Symphony of Haydn and Mozart's concerto for piano in E flat offered six premiere New York performances of orchestral works. These were in the order of their merit: Divertissement (Ibert), Spielmusik (Hindemith), Rhapsody (Sowerby), The Spook Hour (La Violette), In May (Ganz), and Idyll (Borowski). The works were all more or less modernistic in quality. Divertissement was the most warmly received performance of the afternoon probably because many of the people in the audience liked its references to A Hot Time in the Old Town, the Blue Danube, Lohengrin's Wedding March, and several of Sousa's ever popular marches. These references however were not inadvertent upon Ibert's part. They were frank adventures in humor. The manner in which all the trite phrases of the familiar tunes were stressed and the clever scoring with which they were displayed chortled the hearts of the musicians in the hall and pleased the citizens who were hearing something they knew.

Sowerby's Rhapsody is a queer combination of Orientalism and Celtic strains. It is well written, and has flowing quality.

Ganz' In May is delicate, well scored, and well balanced. It has an interesting melodic

pattern heavily embroidered with atonal harmonies.

Hindemith's Spielmusik titles itself aptly. It is of rollicking, scintillant texture with the Teuton's customary method of writing cross rhythms and melodies in different keys one against the other.

Ganz as piano soloist in the Mozart concerto conducted the orchestra at the same time. His reading of this and the rest of the program was musicianly, clean-cut, resourceful, authoritative. The orchestra needs (and will get) more rehearsing to attain comparative perfection but played with a verve, tone quality and technical balance highly praiseworthy for a new organization. It is a welcome addition to New York ensembles.

Generous applause rewarded Ganz and his players from an audience which included many well known pianists.

Society of the Friends of Music

Bruckner's F minor Mass formed the program of the opening seasonal Sunday matinee of the Society of the Friends of Music at the Metropolitan Opera House.

There is increased interest in Bruckner at this time owing to the renewed propaganda being made in the composer's behalf in this country and Europe. New York enthusiasts recently formed their own Bruckner Society, a branch of the International Bruckner Association.

The F minor Mass (Grosse Messe, No. 3), an early work of the Viennese master, is for soloists, chorus, and orchestra. It had not previously been heard in New York, but was done at Chicago and Cincinnati in 1900. The soloists last Sunday were Editha Fleischer, soprano; Marion Telva, contralto; Frederick Jagel, tenor; Friedrich Schorr, baritone. The chorus, trained by Walter Wohlbe, numbered 180. Artur Bodanzky conducted.

Impartial students of the F minor Mass see in it a statement of simple and devout faith, expressed in music which is excellent choral writing but does not reach the heights attained by some other masters in the same form, notably Bach and Beethoven. There are some lovely and poignant passages in the Bruckner work, some affecting melodies, but also many passages which lack the inspirational touch and are merely euphonious music without stirring effect or exalted character. Bruckner of the symphonies (one of them he dedicated to God) is a much superior composer to Bruckner of the F minor Mass.

Its solo parts do not stand strikingly on their own, but constitute integral factors of the unified whole. The singing and interpretation were excellent, the four artists being uncommonly musical and vocally mellifluous.

Artur Bodanzky conducted with earnest self-abnegation. The chorus has sung more accurately and appealingly on other occasions.

Mary Seiler

Mary Seiler, in a program of music for the harp, made her appearance at The Barbizon in a recital of the Young American Artists Series.

Miss Seiler, who has studied with Henriette Renie in Paris and Carlo Salzedo here, has a technique of good development and interpreted her selections (pieces by Hasselmanns, Grandjany, Chopin, Brahms, Debussy and Salzedo) with commendable taste and effectiveness. She supplemented her recital by a short talk on the origin and development of the harp. A small audience accepted the offerings appreciatively. It is a pity that more listeners do not attend the concerts in this interesting series given weekly at the Barbizon.

The English Singers

The English Singers (Flora Mann, Nellie Carson, Lillian Berger, Norman Stone, Norman Notley and Cuthbert Kelly) presented for the first time this season offerings of unaccompanied vocal music of the Merrie England of three hundred years ago—music which has become associated so much with this sextet that mention of the names of 16th and 17th century composers (Byrd, Bateson, Gibbons, Morley, Weelkes, Greaves, Vautour and Purcell) invariably suggests the interpretations of this popular and highly artistic ensemble.

This concert differed only slightly (in titles more than by composers) from the others done during the six years in which The English Singers have annually visited our shores. Motets, madrigals, traditional songs, canzonets, folk songs and a ballet and the 13th century rota, Summer is Icumen In, given in a manner absolutely beyond cavi, reminded once again that the Elizabethan era veritably was Britain's golden age of music. These part-songs and canons retain their pristine freshness and polyphonic beauty in a manner which would put to shame much music of not so remote a date. Not only are these madrigals and other pieces of great beauty but their simple yet individual charm never fails to captivate the large audiences attending these recitals. The art of the English Singers is of the highest quality. They project their music with au-

thenticity and with vocal powers of a rare and discriminating order.

Jan P. Sweelinck and a Spanish contemporary, Vittoria, completed the program. The traditional and folk songs were offered in arrangements by Gerrard Williams, Bantock, Randerson and Toye. It is difficult to pick a favorite; however, Orlando Gibbons' Dainty Fine Bird and The Silver Swan (given as an encore), Summer is Icumen In (John of Fornsete) and the duet, The Angler's Song (Isaak Walton-Henry Lawes) met with especial approval.

Bernard Kundel and Jacob Feurring

Bernard Kundel, violinist, and Jacob Feurring, pianist, were heard in a joint recital at Roerich Hall, New York. Mr. Kundel, a youth of seventeen, disclosed unusual talent in Ernst's concerto in F sharp minor and numbers by Bloch, Burleigh and Ravel. His broad tone, consistently sure intonation—especially in his double-stopping and harmonics, and his expressive presentation of Bloch's Abodah and the Tzigane of Ravel, with its technical intricacies, mark him as a potential worthwhile artist of the future. Mr. Feurring was heard in two groups, of which Beethoven's Moonlight sonata and the Variations Serieuses were the most important. He possesses nimble fingers, a certain individualism in his interpretations, and he uses his pedal intelligently. Johanna Arnold gave the violinist able support at the piano. There were many students among the listeners who crowded the auditorium.

Harvey Firestone a Sponsor of Akron Civic Music Association

The officers of the Akron Civic Music Association have arranged through the Civic Concert Service to present the following artists and organizations in concert during the current season: Claudia Muzio, soprano of the Chicago Civic Opera and the Royal Opera of Rome; Minneapolis Symphony Orchestra; Gordon String Quartet and Lee Pattison, pianist; The Blue Bird company of European singing actors, and Richard Bonelli, baritone.

This will be the first season of the Akron association, which is organized according to the plan originated ten years ago by Dena E. Harshbarger and which is affiliated nationally with the more than two hundred and thirty similar organizations now established throughout the United States. Harvey Firestone and numerous other prominent citizens gave their services to the recent membership campaign which resulted in greatly exceeding the set quota.

Opera Class at Philadelphia Musical Academy

An opera class, devoted to the study and production of light opera, has been formed at the Zeckwer-Hahn Philadelphia Musical Academy, under the direction of Dr. H. Alexander Matthews and the executive management of Eleanor E. Hamilton. The class is not, however, confined to pupils of the Zeckwer-Hahn School, but is open to all voice students. One operatic production will be given during the 1931-32 season. It is proposed to produce this first opera at the Metropolitan Opera House, Philadelphia. It will be necessary to enroll a large chorus, and the class already includes several semi-professional singers. Popular ticket prices will prevail, and after all expenses are met, the remainder of the proceeds will be distributed among the members of the opera class.

Manhattan Symphony Has New Concertmaster

Alexander Theide has been engaged as the new concertmaster of the Manhattan Symphony Orchestra. Mr. Theide formerly occupied the same position with the St. Louis Symphony.

New York Concert Announcements

(M) Morning; (A) Afternoon; (E) Evening

Saturday, October 31

Louis Graveure, song, Carnegie Hall (A)
Clara Rabinovitch, piano, Town Hall (A)
Doris Humphrey and Charles Weidman, dance, Washington Irving High School (E)

Sunday, November 1

Albert Spalding, violin, Carnegie Hall (A)
Florence Leffert, song, Town Hall (A)
Philharmonic Orchestra, Metropolitan Opera House (A)
Manhattan Orchestral Society, Waldorf-Astoria (E)
The English Singers, Town Hall (E)
Victor Chenkin, monologues, Guild Theater (E)

Tuesday, November 3

Maria Rosamond Musicales, Savoy-Plaza (M)
Mrs. Alix Young Maruchess, viola and viol d'amour, Town Hall (A)
Gina Pinnera, song, Carnegie Hall (E)
Richard Tauber, song, Town Hall (E)
Marie Blekers and assisting artists, Barbizon-Plaza Salon (E)

Wednesday, November 4

Lily Pons, song, Carnegie Hall (E)
Gordon String Quartet, Town Hall (E)

Thursday, November 5

Artistic Mornings, Plaza (M)
Philharmonic Orchestra, Carnegie Hall (E)
Richard Tauber, song, Town Hall (E)

Friday, November 6

Philharmonic Orchestra, Carnegie Hall (A)
Jan Smetelin, piano, Carnegie Hall (E)

Saturday, November 7

Philharmonic Orchestra, Carnegie Hall (M)
Rachmaninoff, piano, Carnegie Hall (A)
Richard Tauber, song, Carnegie Hall (E)
Edwin and Jewel Bethany Hughes two-piano, Town Hall (E)
Juilliard Orchestra, Juilliard Hall (E)

Sunday, November 8

Philharmonic Orchestra, Carnegie Hall (A)
Wiener and Doucet, two-piano, Town Hall (A)
Friends of Music, Metropolitan Opera House (A)
Hazel Harrison, piano, Roerich Museum (A)
Richard Tauber, song, Carnegie Hall (E)
Elisabeth Schumann, song, Town Hall (E)
Victor Chenkin, monologues, Guild Theater (E)
New York Chamber Music Society, Plaza Hotel (E)

Monday, November 9

Allegro Musical Art League of America, Steinway Hall (A)
Vasily Ronakof, song, Carnegie Hall (E)
Edgar Shelton, piano, Town Hall (E)
Leo Cutler, violin, Roerich Museum (E)

Tuesday, November 10

Martha Baird, piano, Carnegie Hall (E)
Elshuco Trio, Engineering Auditorium (E)
Elinor Reynolds and Nathan Ensemble, Barbizon-Plaza Salon (E)
Lahiri and Lota, music and dances of the East, School for Social Research (E)

Wednesday, November 11

Verdi Club, Plaza Hotel (M)
Roth Quartet, Town Hall (E)

Thursday, November 12

Artistic Mornings, Plaza Hotel (M)
Philharmonic Orchestra, Carnegie Hall (E)
Rachmaninoff, piano Juilliard Hall (E)

Friday, November 13

Philharmonic Orchestra, Carnegie Hall (A)
Horowitz, piano, Carnegie Hall (E)
Ignace Hilsberg, piano, Town Hall (E)
Blanche Anthony, song, Steinway Hall (E)

HAROLD LAND
BARITONE
and
Teacher of Singing

Address Harold Land Mgt.,
Yonkers, N. Y.



A SMART HOTEL IN ATLANTIC CITY
The ST. CHARLES
On the Boardwalk at New Jersey Avenue
European or American Plan. French and German cuisine. Sea water baths. Sun deck. Music room. Full rates attractive.
A stay at the St. Charles makes one's visit to America's Smartest Resort altogether delightful.

OPPORTUNITIES

The Vanderbilt Studios

13-15 East 38th Street
New York City

MRS. MABEL DUBLE-SCHIELE, Proprietor
Resident, non-resident studios, with or without private bathrooms, at attractive rentals.
Several large teaching studios on combination lease basis for \$40-\$60 monthly.

Reliable, intelligent desk and hall service, constituting an important factor to teachers depending on accurate telephone messages.

Location second to none, in heart of city, accessible to Grand Central and Pennsylvania stations.

Telephones, Bôgardus 4-9337 and 4-8643.
Piano studios rented by the hour, day or week.

The studio restaurant, under expert Japanese management, offers excellent food at moderate prices

TO SUBLET—Vocal instructor-tenor wishes to sublet studio with an accompanist-coach. State full particulars. Write O. E. Kleissler, 94 Clinton Avenue, Newark, N. J., or phone Mitchell 2-9616.

FOR RENT—Unfurnished studio apartment in the 50's. Beekman Terrace section. Exclusive private house. Studio, connecting with dining-room, 65 feet long. Modern kitchen and pantry. Two large bedrooms and two baths. Servant's room with bath. Very unusual. References. Telephone PLaza 3-2533.

WELL-KNOWN MUSICAL DIRECTOR will accept conductorship and also supervise one or two "Symphonic or Choral organizations." Years of Symphonic, Operatic and Light Opera experience. Apply in writing to "G. B. F." care of Musical Courier, 113 West 57th Street, New York.

EXPERT SPANISH TEACHER specializes in preparing singers in Spanish repertoire. Editor Spanish Musical Magazine. For information telephone VAnderbilt 3-4196, or address "E. B. O." care of Musical Courier, 113 West 57th Street, New York.

PIANOS FOR RENT

The famous MATHUSHEK, "Known for Tone," and other Small Uprights and Small Grands. Musicians, Teachers, Piano Students will find splendid instruments in our Rent Stock. Used Small Uprights, \$4 up. Used Small Grands, \$10 up. MATHUSHEK, 14 East 39th St. (near Fifth Ave.), New York.

The World's Greatest Musical Weekly

The MUSICAL COURIER

You surely wish to have a thorough and comprehensive weekly review of the world of music; fill out the accompanying slip and become a subscriber of the MUSICAL COURIER.

FREE! Coon's Pocket Dictionary of Music Terms. Gives over 5,000 definitions of terms and phrases in general use in music. This offer is for one year's subscription and holds good for a limited period.

MUSICAL COURIER, 113 West 57th St., New York, N. Y.

For enclosed \$5.00 send the MUSICAL COURIER for one year and include the dictionary.

Trial offer: 3 months \$1.25; 6 months \$2.50.

Name

Address

City

Canada, \$8.50 Foreign, \$6.25

Brooklyn to Hear Maduro Work

Rhapsodie and Scherzo Espagnole by Charles Maduro, American composer, will be locally premiered in Brooklyn by the Manhattan Symphony Orchestra at the Hotel St. George on November 16. The Rhapsodie was composed for Mlle. Tatiana de Sanzewitch, a pupil of Josef Hofmann, and was first played by her at a Carnegie Hall concert. The Scherzo was composed for and played by the New York Chamber Music Society. The New York Philharmonic and the Barrere Little Symphony Orchestra have also presented these two compositions.

Mr. Maduro has composed many smaller works and songs which are used by artists such as Nina Koshetz, Maria Kurenko, Barbara Maurel, Countess Albani, Sara Sowsky Fried and Toska Tolces.

The Maduro popular music has been featured by Maurice Chevalier and Madame

Raquel Meller. Meller did the Oh Senorita, and At Evening; and Chevalier was heard in Bonsoir.

Borgioli Here for Concert Tour

Dino Borgioli has returned from Europe to begin his concert tour in the United States. One of Mr. Borgioli's first experiences after his arrival was that of being held up by four gunmen in a restaurant. He was robbed of \$200 and his gold watch, a gift presented to him in Portugal after his season at the San Carlos Opera. Mr. Borgioli left this country last January to appear at Covent Garden, the Salzburg Festival, La Scala and the Vienna State Opera.

Jeritza Returns

Maria Jeritza returned from Europe, October 23, on the Bremen. The soprano is

to open her season with the Metropolitan Opera Company, November 4, as Elisabeth in Tannhäuser. November 1 (tomorrow) she will be heard on the General Electric radio hour.

Edison Honored by Orchestra

On Thursday afternoon, October 22, the Boston Symphony Orchestra gave a concert there in memory of Thomas A. Edison, with a program including Beethoven's Eroica. Admission was free and the music was broadcast nationally.

Choral Art Society in New Season

The Choral Art Society of Philadelphia, which is composed entirely of solo singers, is entering upon its new season. There has been a reorganization of the society's business and financial affairs. Two regular con-

certs are to be given, as in former years. Dr. H. Alexander Matthews, conductor, and Eleanor E. Hamilton, business manager, anticipate results from the enlarged activities of the society this season.

Rehearsals for Wozzeck in Progress

Rehearsals have started for the coming performances in Philadelphia (November 19) and New York (November 24) of Alban Berg's Wozzeck by the Philadelphia Grand Opera Company, with Leopold Stokowski conducting. This will mark the New York premiere of both the Berg opera and the Philadelphia Grand Opera Company. The orchestra will be made up of the entire personnel of the Philadelphia Orchestra, and there will also be a stage band of twenty-five from the Curtis Symphony Orchestra.

Accredited Musical Courier Correspondents**Foreign****AUSTRALIA**

Sydney: Elizabeth Plummer, 4 Monaco Flats, Anderson Street, Double Bay.

ARGENTINA, S. A.

Buenos Aires: Alice Howe, 539 City Hotel, Calle Bolivar 160.

BELGIUM

Brussels: A. Getteman, 12, rue d'Arenberg.

FRANCE

Paris: Natalie de Bogary, 113 Avenue de Villiers.
Monaco and Riviera: Sebastian Jaspard, La Vedette, Saint Devote, Monaco.

GERMANY

Berlin: Dr. Hugo Leichtentritt, Winterfeldstr. 25a.
Cologne: Dr. Elsa Thalheimer, Antwerpener Strasse 35.
Dresden: Elina Janson, Robert-Kochstrasse 9.
Frankfurt-on-Main: Hermann Lismann, Stadelstrasse 4.
Hamburg: Edith Weiss-Mann, Isenstrasse 81.
Leipzig: Dr. Adolf Aber, Pestalozzistrasse 3.
Munich: Albert Noelle, Reitmorstrasse 19. (Summer only).

GREAT BRITAIN

Edinburgh: William Saunders, 102 Comiston Road.
Liverpool: W. J. Bowden, 22, Fern Grove, Sefton Park.

HOLLAND

Amsterdam: Eveleth van Geuns, Olympiaplein Straat 31.

HUNGARY

Budapest: Dr. Aladar Toth, Papnovelde 10.

IRISH FREE STATE

Dublin: M. F. Linehan, 37 Wellington Road.

ITALY

Rome: Mario Labroca, via Icilio 20.

Turin: Guido M. Gatti, Corso Giovanni Lanza 96.

NOVA SCOTIA

Halifax: Frances Foster, 115 Victoria Road.

POLAND

Warsaw: S. Matuksz Ginski, Kapucynska 13.

Lemberg (Lwów): Alfred Flohn, Legionow 5.

SPAIN

Madrid: Dr. Edgar Istel, Ayala, 144.

Barcelona: Tomas Orts-Clement, Calle di Consejo de Ciento 90.

SWITZERLAND

Geneva: Georges Perret, rue Michel Chauvet 3.

Zurich: Josef Kisch, Seefeldstrasse 62.

CANADA

Toronto: Arleigh Jean Corbett, 26 Summerhill Gardens.

Domestic**ALABAMA**

Birmingham: Alice Graham, 2135 Highland Ave.

CALIFORNIA

San Francisco: Constance Alexandre, 1865 California St.

Los Angeles: David Bruno Ussher, Evening Express.

COLORADO

Denver: Gustav Schoettle, 962 South Ogden Street.

FLORIDA

Miami: Annie Ford Wight, Miami Conservatory.

KANSAS

Lindsborg: Oscar Lofgren, Bethany College.

LOUISIANA

New Orleans: Otilie Lambert, 2036 Napoleon Ave.

MAINE

Portland: Anna Cecilia Carey, 254 Spring Street.

MARYLAND

Baltimore: Emanuel Daniel, 503 St. Paul Place.

MASSACHUSETTS

Boston: Moses Smith, 407 Huntington Ave.

MICHIGAN

Grand Rapids: Helen Baker Rowe, 119 Prospect Ave., N. E.

Detroit: Kenneth N. Hart, 2254 Atkinson Ave.

MINNESOTA

Minneapolis: Earle G. Killeen, University of Minnesota.

MISSOURI

Kansas City: James Powers, 404 East 10th.

St. Louis: Noah Weinstein, 624 Central National Bank Bldg.

NEBRASKA

Omaha: Jean P. Duffield, 5107 Underwood Ave.

NEW YORK

Binghamton: Maude S. Cooke, 7 Edward Street.

Buffalo: Louise H. Marvin, 254 Highland Ave.

Rochester: Robert Sabin, 54 Erion Crescent.

Syracuse: Harold L. Butler, Syracuse University.

OHIO

Cincinnati: Marie Dickore, 3325 Burnet Ave.
Cleveland: Rosa H. Widder, 2741 Hampshire Rd.
Akron: Katherine S. Lobach, 145 Melbourne Ave.

OREGON

Portland: John R. Oatman, 713 Couch Bldg.

PENNSYLVANIA

Philadelphia: Margaret M. Coddington, 5808 Florence Ave.

Pittsburgh: Ralph Lewando, 121 Elysian Ave.

TENNESSEE

Memphis: Mrs. A. Denny du Bose, 217 N. Walden Blvd.

TEXAS

El Paso: Mrs. Hallett Johnson, 514 N. Mesa Ave.

Fort Worth: E. Clyde Whitlock, 1100 W. Gannon St.

Houston: Katherine B. Morgan, 1117 Jackson Blvd.

San Antonio: Mrs. Stanley Winters, 511 Avenue E.

UTAH

Salt Lake City: Fred L. W. Bennett, 321—6th Avenue.

VIRGINIA

Richmond: John George Harris, 405 N. Shields Ave.

WASHINGTON

Seattle: John Hopper, 710 E. Roy St.

WISCONSIN

Milwaukee: Justin McCarthy, 6716 Wisconsin Ave.

Baroness
OLGA von TURK ROHN
Teacher of Voice
1234 Kimball Bldg. Chicago, Ill.

HATTIE MANN
Soprano
5246 Sheridan Road, Chicago, Ill.

VERA NETTE
VOICE TEACHER
NEW YORK COLLEGE OF MUSIC
Vocal Studio: 2178 Broadway, N. Y. SU. 7-9155

EDOARDO OLGA G.
SACERDOTE
Vocal Studio—409 Kimball Hall, Chicago—School of Opera

JOSEPH OSBORNE
VIOLINIST
Will accept a limited number of pupils for season 1931-1932
Address: 490 Bedford Ave., Brooklyn, N. Y.
Tel.: STagg 2-2957

ETHEL GLENN HIER
COMPOSER-PIANIST
Private and Class Lessons in Piano and Harmony
205 W. 57th St., New York Circle 7-8578

RHEA SILBERTA
VOCAL STUDIOS
Coaching, Opera, Concert, Oratorio and Radio
Appointment only: 171 West 71st St., New York
Telephone: ENdicott 2-7737

E. GRIMARD
VOCAL TEACHER
Pupil of Jean Martapours of the Paris Grand Opera
STUDIO 67, 3595 BROADWAY, N. Y. Tel. EDgcombe 4-9888

RAPHAEL ODIERNO
Bass-Baritone
VOICE CULTURE
37 West 46th St., New York Tel.: BRyant 9-4408

Buy From Your Local Dealer

HANS BLECHSCHMIDT
Conductor, German Grand Opera Co.
COACHING IN GERMAN LIEDER and OPERA
s/o German Grand Opera Co., 11 W. 42nd St., New York

JOSEFIN
HARTMAN-VOLLMER
Coach and Accompanist
"The perfect accompanist."—Mme. Schumann-Heink
STUDIO: 215 W. 75th St., N. Y. Tel: TRafalgar 7-2377

RUTH COE Accompanist
Coach
SPECIALIST IN OPERATIC REPERTOIRE
Van Dyck Studio Bldg., 838 Eighth Ave., N. Y. City
Tel: COLUMbus 5-1370 — Washington Heights 7-2928

SANTELLI
SOPRANO
Season 1931-1932 now booking
Address c/o Musical Courier, 113 W. 57th St., N. Y.

CATHERINE WIDMANN
COACH — TEACHER OF PIANO
CONCERT ACCOMPANIST
Sherman Square Studios, 169 W. 73rd St., New York
Phone: TRaf. 7-6700

LO MONTI-GORSEY
DRAMATIC SOPRANO
RAVINA OPERA COMPANY
A 911 Kimball Hall Chicago

PAUL FOUQUET
CONCERT PIANIST—TEACHER
Studio: 533 Halsey St., Telephone: JEFFerson 3-2637
Brooklyn, N. Y.

MOEGLÉ
HARPIST
Care of Leon & Healy, 512 Steinway Bldg.,
A 113 W. 57th St., N. Y. Tel.: WEStter 4-3283

V. NOLA Operatic and
Concert Singer
Vocal Teacher
Mr. Nola can train a singer from the primary rudiments
of voice culture to the highest pinnacle of perfection.
FREE VOICE TRIAL.
STUDIO 608, STEINWAY HALL, NEW YORK
Tel.: Circle 7-9898 or WTillwell 4-9879

FRANCIS YOUNG
Teacher of Piano—Specialist in Technique

VIOLIN MASTERY
HARRY
KONONOVITCH
Studio: 1265 Walton Ave., Bronx, N. Y. Tel. JERome 7-9882

ANGELO MATURO
Former coach of Louis Gravenre
VOICE, REPERTOIRE and OPERATIC COACH
For appointment call WAdsworth 3-0246

ARTURO DE FILIPPI
TENOR
Address: 334 West 89th St., New York
Tel.: 8Chuyler 4-7535

GRACE LEONARD
Lyric Soprano
OPERA—RECITAL—ORATORIO
703 Steinway Hall, New York City

ELSA HOTTINGER
LEADING CONTRALTO
Theatre Municipal, Strasbourg, France

ETHEL PYNE
Soprano
CONCERT—RECITAL
Mgt. Mollie Croucher, 119 West 57th St., New York

UNION CONSERVATORY OF MUSIC
SCHOOL OF ACHIEVEMENT
Competent and Well Known Instructors in the
Various Branches. BORIS B. FRISHT, Director
784 SARATOGA AVENUE, BROOKLYN, N. Y.

HELEN ELMA BRETT
NEW VOCAL METHOD
Specialist in correcting tremolo, breaks,
limited range, etc.
Class lessons \$3. Private lessons \$10
French Singing Dictation Classes \$1.00
Studio: 205 West 57th St., New York City
Tel. Circle 7-5420

Training for Concert
Stage or Teaching
725 Riverside Drive
New York City
Phone EDgcomb 4-8682

Ask for
Century SHEET MUSIC
You can't buy better—
why pay more?
CENTURY gives you the world's best music
beautifully printed on the best paper! What
more can sheet music be! There are over 2500 com-
positions in the Century catalogue all 15c—(20c in
Canada), all certified to be exactly as the masters
wrote them. Ask for Century—Patronize the Century
dealer. Complete catalogue of over 2500 compositions
free on request.
Thousands of successful teachers use and recommend
CENTURY CERTIFIED MUSIC exclusively—be-
cause they know it is all that good music can be at
half the price or less; and they know
parents appreciate the saving.

15¢

CENTURY MUSIC PUBLISHING CO.
235 W. 40th Street, New York City

CERTIFIED
EDITION

Publications

(Continued from page 20)

auctioned for \$625, while Henry Wadsworth Longfellow paid \$8 for a place high in the balconies. The house in which Jenny Lind was married, in Louisburg Square, Boston, is only a stone's throw from the sedate bookshop of the Houghton-Mifflin Company.

VOCAL

Call of the Spring, a song for soprano, by A. F. Paganucci.

In these days of stress it is good to meet an optimist. Mr. Paganucci is one, surely. He chortles blithely of awakening life, of flitting birds, of the music of nature's joyous season, as if there were not a care in the world. The music is brilliant, offering splendid opportunities to the singer for the projection of vibrant tones, light or loud, and for the pianist to display virtuosity, balance and lightness of touch.

TEXT BOOK

Strict and Free Counterpoint, by Arthur Olaf Andersen.

In a foreword Mr. Andersen, who is a member of the faculty of the American Conservatory of Music, Chicago, points out that before beginning these lessons the student should have completed a thoroughly comprehensive study of harmony.

Unfortunately there are very few gifted students who, having completed their study of harmony, will be found willing to submit themselves to the restrictions of strict counterpoint. Progressions which are "permitted" or not permitted will simply be laughed at by the vast majority of such young eagles who, having sprouted their wings, wish to fly, not to plod. What Mr. Andersen marks "bad" or "good" might cause either astonishment or even derision in such minds which look upon many former theories as obsolete.

And yet Mr. Andersen's strict counterpoint is not nearly so restrictive as that to be found in the textbooks of even fifty years ago, and his lessons of progress from step to step go ahead far more rapidly than in primers of an earlier day. On page 45 our author reaches Free Counterpoint and here very wisely says that a line of notes which meanders up and down around a few tones does not constitute a real melody; from which we see that he has real melodic writing in mind, which is as it should be.

But even here there are "goods" and "bads" that will scarcely appeal to the gifted student, though they will delight the antiquarians and the devotees of tradition. Which is not to say, however, that the book should not be studied, hardly as a useful guide to present-day usage but as a mental exercise and stimulant. It is a clear and concise statement of certain things musical worth knowing. (Birchard)

ORGAN

Miniatures for Organ, by Merritt Johnson.

No. 1 is a quiet, contemplative, song-like movement in D flat, a trio in neighboring key following, with pedal imitation, and quiet close. Number 2 is cheerful music, melody on the oboe or imitation strings, graceful and effective. Number 3 is a slow, broad melody on a solo-stop, with soft running swell manual accompaniment of clever harmonization. The three pieces are short, easy, natural music, no striving for "modernistic" effects, and all useful as preludes to a church service. (Summy)

PIANO

In Joyous Mood; Deep Waters; Phyllis, by Adolf Weidig.

Short musicianly morceaux, pianistically idiomatic, and attractive as to atmosphere and musical content. The late Adolf Weidig was essentially a conservative in harmony, but these compositions show occasional deliberate and obvious tendency toward an arbi-

trary modernism foreign to the real nature of that musician. (Carl Fischer)

Elle Danse; Puck Danse, by Anton Bionotti.

Piano pieces of medium difficulty. Melodious, harmonically ingratiating. Of the two numbers, Puck Danse possesses the greater originality. (Carl Fischer)

Album Lyrique, piano solos, by Genari Karganoff.

Book I of this opus 20 is sent for review, and contains six examples, tuneful, mostly sentimental, in old-fashioned forms, and comparatively easy to master. Karganoff's muse has not overexerted itself in this collection, and seems to have harked reminiscently backward. Adieu reminds one of Bendel's Dornröschen; Pensée Fugitive bears a startling resemblance to Schumann's Arabesque. Episodes in the other pages recall Godard and Moszkowski. Karganoff has done better creations than these excerpts from his Album Lyrique. (Universal Edition)

Bonita, a tango for piano solo by Jenö Donath.

This work, dedicated to Mary Miller Mount, is an excellent example of the Tango, with its syncopated Spanish rhythm, and its gliding melodies, suggestive of a languorous vigor that is indescribable. The music opens in the minor key and leads, through a brief transitional episode, to the major, with a new theme. A development of this carries it to a stirring close. The melodies are attractive, the writing pianistic and the harmonic structure colorful without exaggeration.

VIOLIN

Waltz, by Charles Dancla, arranged by Gustav Saenger.

A simple bit for young violinists in the early stage. (Carl Fischer)

Violin Class Method, by Karl D. Van Hoesen.

A well considered work, simplifying the labors of the teacher. Mr. Van Hoesen, instructor and supervisor in Rochester, N. Y., has put in practical and useful form the results of his personal experience. The Violin Class Method, in three books comprising elementary and position work, may be employed for individual, or, class instruction in fingering, bowing, rhythm, accentuation, etc. Miniature pieces by well known composers supplement the volumes as practise material. (Carl Fischer)

Circus Parade, by Kenneth Phillips.

A short march (for beginners), written for four strings with use of four fingers. Story, playing directions, and a sheet with separate solo part are included. (Carl Fischer)

From the Court of Tartary, by Harold Farnese.

An exotic program story goes with the music which has little or no such spicy flavoring. It is naively pretty, however, and offers no technical difficulties. (Saunders Publications, Los Angeles)

Intermezzo Scherzoso, by Gustav Saenger.

A composition for advanced violinists (it has been played publicly by Jascha Heifetz) and revealing refined and resourceful musicianship combined with inventive fancy and

melodic creativeness. Piquant rhythms and tricky double stoppings are an additional incentive for the skilled performer. (Carl Fischer)

Arthur Hartmann Transcriptions.

Six additions to the long list of Hartmann transcriptions for the instrument. Like all his previous works of the same nature, these latest examples from the Hartmann pen are not as much transcriptions as they are adaptations and amplifications. The half dozen novelties comprise Friedman's Tabatiere à Musique and A la Viennoise, and Tchaikowsky's Troika, Nocturne in F, Dance Russe, and Cradle Song.

Only fiddlers with musical instinct, taste, and skillful fingers and bow are enabled to give proper interpretation to the Hartmann versions, for into them has gone a great deal of subtle planning to preserve the material and atmosphere of the originals. In some cases his "transcriptions," because of their superimposed coloring and added harmonic fullness, are more insinuating than the creations which inspired them, heretical as that statement may seem.

The Friedman pieces and the Tchaikowsky Nocturne are especially striking manifestations of Hartmann's delicate and suggestive art. In all his publications, the accompaniments are in themselves uncommon specimens of excellent writing for the piano. (Universal Edition)

BAND

Woodwind and Brass Ensembles, by M. L. Lake.

A series of useful and practical arrangements. The instrumental combinations, for quintets or sextets, are provided with piano accompaniments. The volume at hand (being the piano parts with melodies cued in above) includes Old Band Wagon (March); Sounds of the Night (Waltz); Serenade; Sweet Patootie (Fox Trot); Romance; and Minstrel Boy (March). (Carl Fischer.)

In a Spanish City, A Suite for Military Band, by R. V. Hayward.

The three pieces which comprise this suite are subtitled A Bull Fight, Vespers, and Tarantelle. The first movement is an extremely brilliant allegro vivo, of tremendous power and force, and vividly describing the scene it depicts. Vespers is sonorous as well as delicate and colorful, and the chime effects are excellently designed. A new mood is introduced into the finale with its lively dance rhythm. It includes several effective crescendos, with a rousing final climax. All the instrumentation is well done, colorful and suggestive. (Carl Fischer.)

Warming-Up Exercises for School Bands, by E. C. Moore.

Consists of eighty short studies in tuning, intonation, fingering, ornaments and rhythmic patterns. In addition to the parts, a condensed score is published. An extended preface explains how the studies are to be used. A most useful book. (Carl Fischer.)

RADIO

(Continued from page 40)

Eastman School of Music Broadcasts

On October 28 the Eastman School of Music, Rochester, N. Y., inaugurated a series of half-hour broadcasts, originating from Stromberg-Carlson WHAM and

Vienna Volksoper to Reopen

VIENNA.—The Volksoper is to reopen shortly with the operetta Toni of Vienna, sung by a Berlin company. Michael Bohnen will do the role of the historical hero, the German poet Theodore Koerner, killed in the War of Liberation. J.

carried over a National Broadcasting Company network of stations. These broadcasts will continue until next May. The majority of the programs will be played by the Eastman School Symphony Orchestra, but the first five broadcasts are being made by student chamber music ensembles of the Eastman School. The broadcast by the Eastman School Orchestra, Samuel Belov, conductor, will begin December 2. On occasion, as was done last year, the orchestra will be assisted by the Eastman School chorus and by soloists.

As Eugene Ormandy will be conducting in Philadelphia as guest leader of the Philadelphia Orchestra on Wednesday, November 4, he will not take up his duties as conductor of the Columbia Concerts program, heard every Wednesday through the Columbia chain, until November 11. Howard Barlow will have charge of this presentation on November 4.

Maria Jeritta is scheduled to broadcast Sunday, November 1, on the General Electric Hour.

WING & SON

Manufacturers of the

WING PIANO

A musical instrument manufactured in the musical center of America for sixty-two years

Factory and Offices
Ninth Ave., Hudson and 13th Sts.
NEW YORK

MATHUSHEK

"Known for Tone
Since 1863"

ONE OF THE WORLD'S
GREAT PIANOS

Factory and general offices
132nd Street and Alexander Avenue
New York City

BUY IN YOUR HOME TOWN

When You Want
Anything in Music
REMEMBER YOUR HOME
DEALER

THE COMSTOCK, CHENEY and CO.

IVORYTON, CONN.

Ivory Cutters Since 1834

Manufacturers of Grand Keys, Actions and Hammers, Upright Keys, Actions and Hammers, Pipe Organ Keys

Piano Forte Ivory for the Trade

STEINWAY

The Instrument of the Immortals

New York

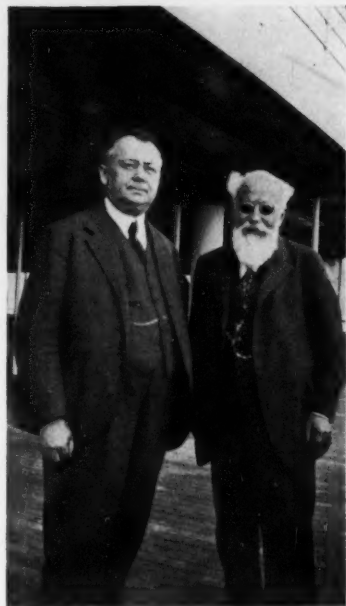
Hamburg

London

Choose your piano as
the artists do. Today's
great ones prefer the
BALDWIN

Baldwin Pianos

CHOOSE YOUR PIANO AS THE ARTISTS DO



PROF. OTAKAR SEVCIK
(right) greeted by the Czechoslovakian Consul General aboard the *Leviathan* on his arrival in New York, October 9. Prof. Sevcik is guest teacher for the 1931-1932 season with the National Associated Studios of Music, Boston and New York.



ELIZABETH GUTMAN, soprano, has just opened a studio in New York for the teaching of voice. Miss Gutman sings folk song recitals in costume, having appeared both in America and Europe. According to Vincent D'Indy, "Miss Gutman possesses all the qualities of a great artist and knows all the secrets of the art of singing."



ANNA HAMLIN, soprano, formerly with the Chicago Civic Opera Company, has been engaged by Charles Wagner for his forthcoming production of *Boccaccio*, in English. Miss Hamlin has been heard in concert in New York but this will be her operatic debut in this city.



YVONNE GALL AND MARIO CHAMLEE AS TOSCA AND CAVARADOSI. The photograph was taken during a performance of the Puccini opera in San Francisco, where Mlle. Gall and Mr. Chamlee recently made a series of appearances with the San Francisco Opera Company. (Morton Photo)



BENIAMINO GIGLI on board the *S.S. Conte Grand*, which brought him back from five months abroad. Gigli will make a concert tour this season in addition to fulfilling his usual engagements at the Metropolitan.



BLANCHE GAILLARD will present a program of piano music on November 24 in the series of Tuesday Evening Musicales in the Salon de Musique, Barbison Plaza, New York. (Photo by Underwood & Underwood)



THE BUDAPEST STRING QUARTET

make their first appearance in Canada before the Ladies Musical Club of Montreal, on their forthcoming American concert tour.



MARIAN ANDERSON, contralto, now appearing in concert abroad. She gave recently a recital before an invited audience of scholars and musicians at the Psychological Institute of the University of Berlin. (Photo-Lindow)

MUSICAL COURIER

Weekly Review OF THE *World's Music*



LEONORA CORONA

Soprano of the Metropolitan Opera Company,

Will Make a Recital Tour in Addition to Operatic Engagements.

